RECORDED VERSIONS GUITAR

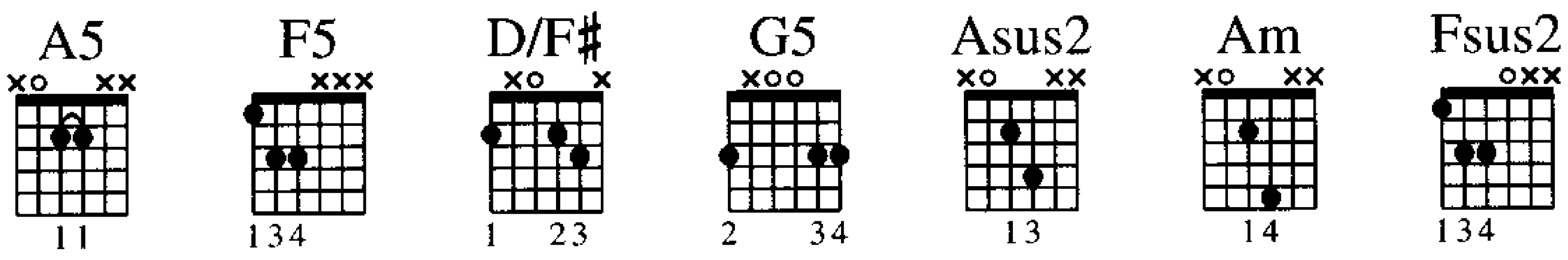
AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

BEST OF RATT

HAL•LEONARD®

Back for More

Words and Music by Robbin Lantz Crosby and Stephen E. Pearcy



Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro

Moderate Rock ♩ = 126

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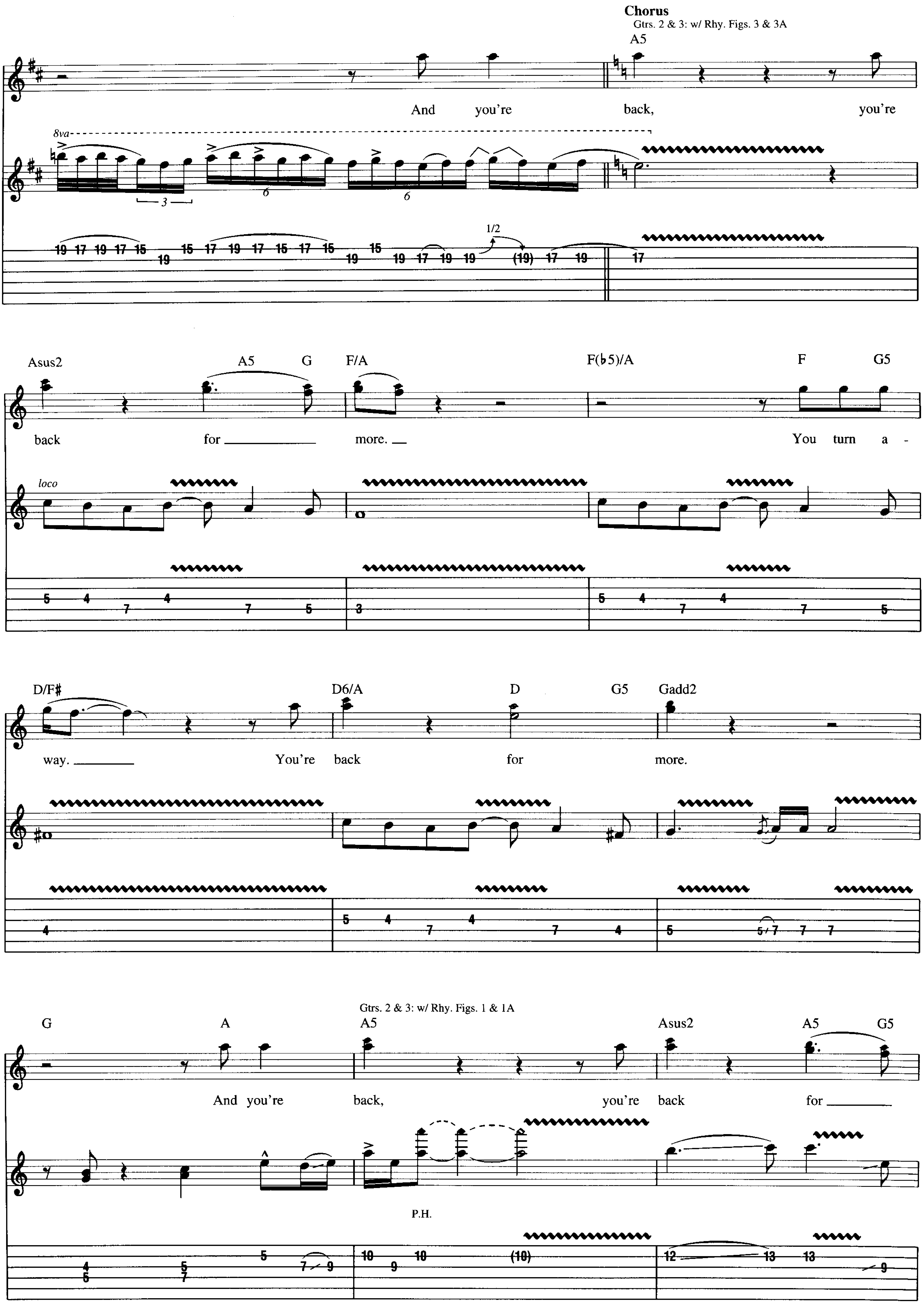
D/F♯
D6/A
D/A
Gsus2
P.M.
let ring
Gtr. 1 tacet
A
Asus2
A5
G5
Fmaj7♭5
Gtr. 2
Rhy. Fig. 1
Gtr. 3
(elec.)
Rhy. Fig. 1A
mf
w/ dist.
D/F♯
D6/A
D/A
Gadd2

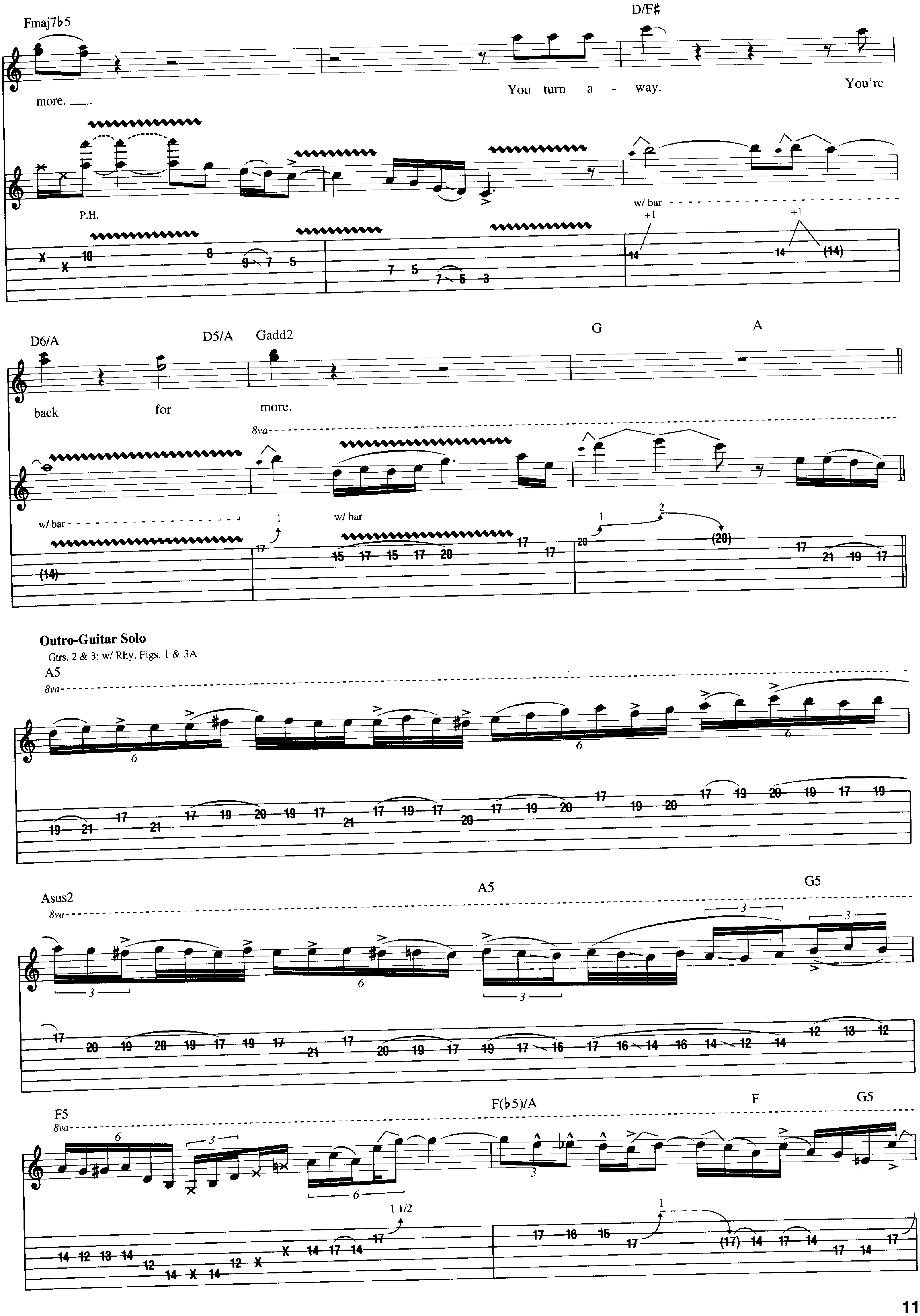
G
Verse
E7
1. You turn him a - way, you tell him you're mine. You
give him an inch, he took you a mile. He
End Rhy. Fig. 1
Rhy. Fig. 2
End Rhy. Fig. 2
1/4
End Rhy. Fig. 1A
Rhy. Fig. 2A
End Rhy. Fig. 2A
1/4
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 times)
make him be - lieve you were one of a kind. You give him a cold look, you
made you be - lieve you're so - ci - ety's child. You get in his new car,
tell him a lie. You turn him a - way, girl, you know you're mine.
get in - to style. I told you his way, he won't take you far.
And you're
Chorus
A5
Rhy. Fig. 3A
Gtr. 3
F5
P.M.
back, you're back for more. You turn a -
Gtr. 2 Rhy. Fig. 3
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

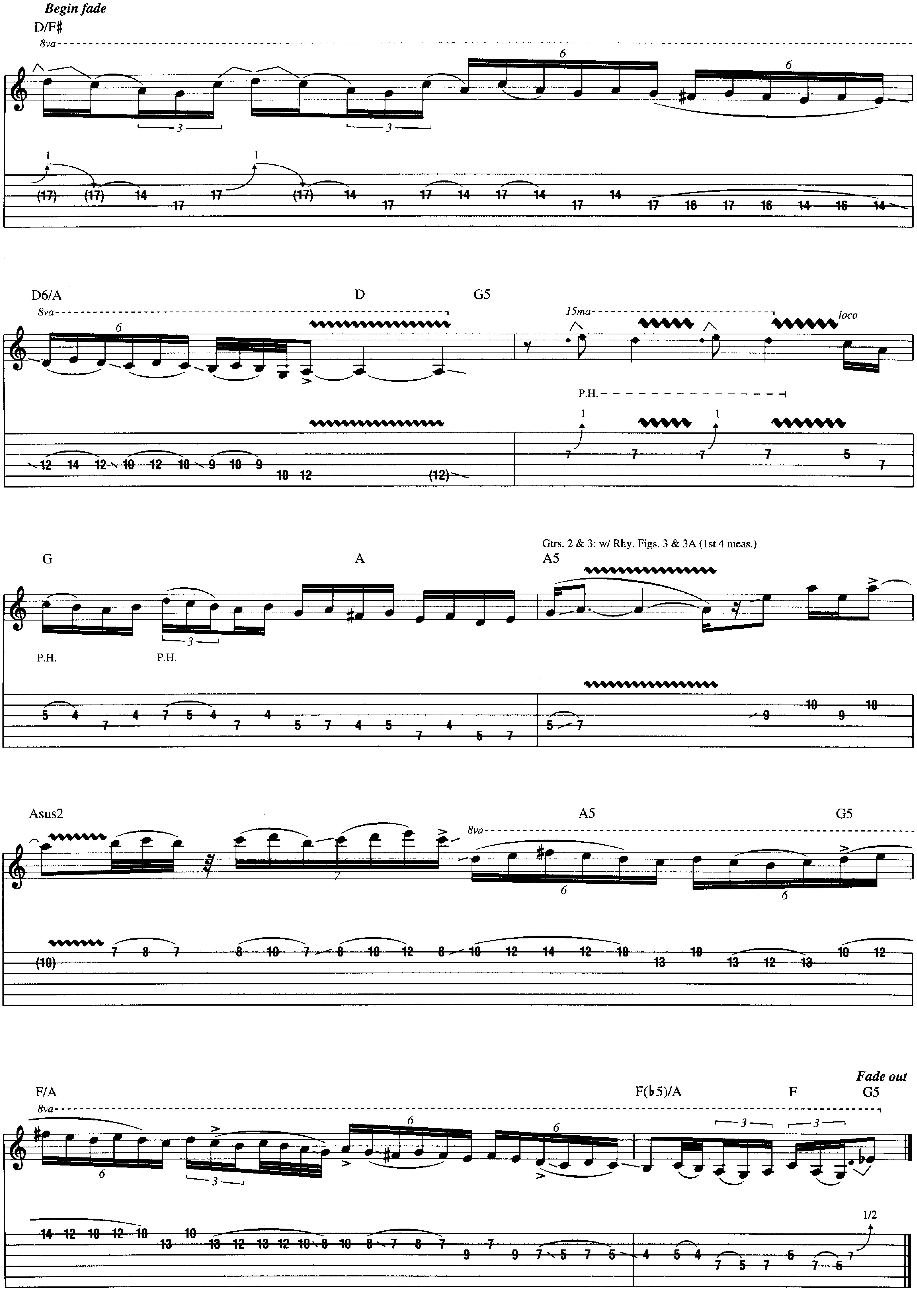
1.
D/F#
G5
End Rhy. Fig. 3A
way. You're back for more.
End Rhy. Fig. 3
P.M.
let ring
A5 Asus2 Am A5 Asus2 Am Fsus2 F5 G5
2. You
2.
Gtr. 3: w/ Rhy. Fig. 1A (1st 4 meas.)
A5 Asus2 A5 G5 F5
And you're back, you're back for more.

D/F#
G5
Gtr. 3
You turn a - way.
You're back
for
more.
w/ bar
let ring
P.M.
Guitar Solo
A5
Asus2
Am
(cont. in notation)
Gtr. 4 (elec.)
Rhy. Fig. 4
Gtr. 2
Gtrs. 2 & 3
F
F5(add#4)
F5
8va
loco
P.H.
End Rhy. Fig. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4
A5
Asus2
Am
A5
Asus2
Am
F
F5(add♯4)
F5
F
F5(add♯4)
F5
G5
w/ bar
rake
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (4 times)
E7


Chorus
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A
A5
And you're back, you're
8va
1/2
Asus2 A5 G F/A F(♭5)/A F G5
back for more. You turn a-
loco
D/F# D6/A D G5 Gadd2
way. You're back for more.
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
G A A5 Asus2 A5 G5
And you're back, you're back for
P.H.


Fmaj7♭5
D/F♯
more. ___
You turn a - way.
You're
P.H.
w/ bar
+1
+1
D6/A
D5/A
Gadd2
G
A
back
for
more.
8va
w/ bar
w/ bar
Outro-Guitar Solo
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 3A
A5
8va
Asus2
A5
G5
F5
F(♭5)/A
F
G5
1 1/2

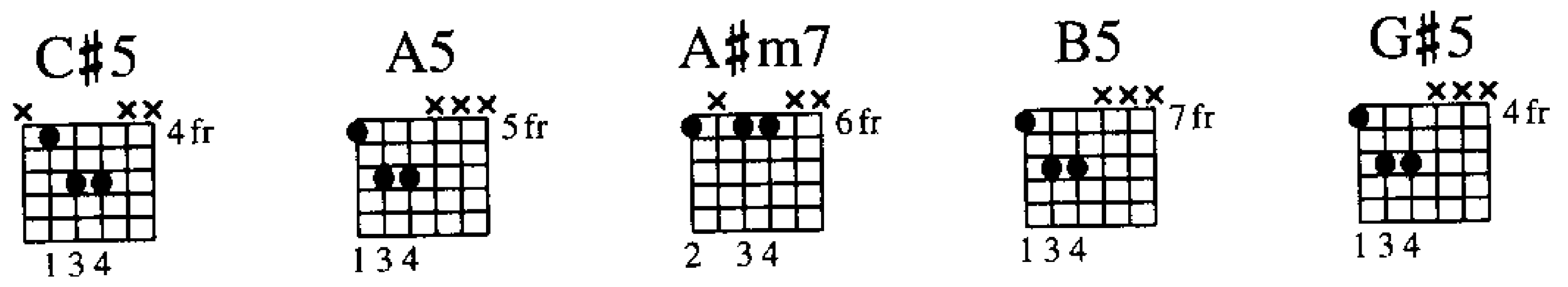


Begin fade
D/F♯
8va
D6/A
D
G5
15ma
P.H.
loco
G
A
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A (1st 4 meas.)
A5
P.H.
P.H.
Asus2
A5
G5
8va
F/A
F(♭5)/A
F
Fade out
G5
1/2

Body Talk

Words and Music by Juan Carlos Croucier, Warren DeMartini and Stephen E. Pearcy

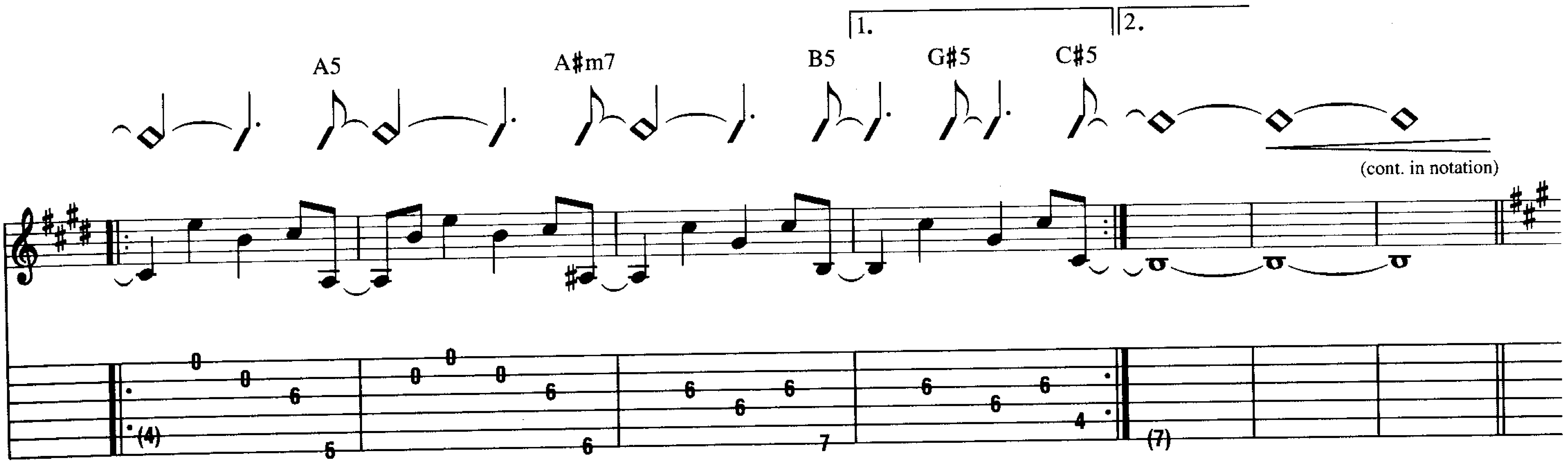
Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

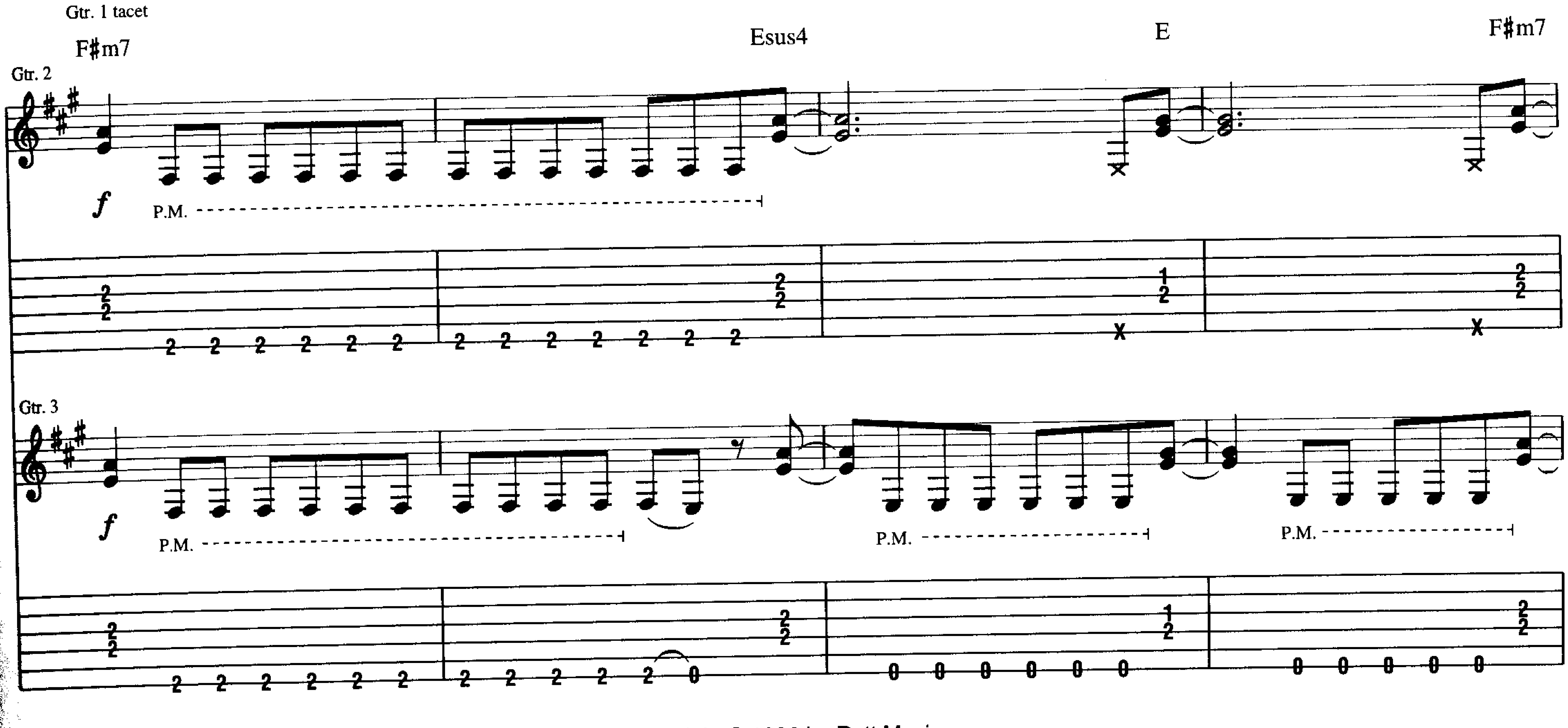


Intro

Fast Rock ♩ = 200

*Chord symbols reflect implied harmony.
**Delay is set for dotted quarter-note regeneration w/ 1 repeat; octaver set for one octave above.





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Esus4
E
F♯m7
P.M.
Esus4
E
D5/A
P.M.
A5
E
F♯m7
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fill 1A
End Rhy. Fill 1A

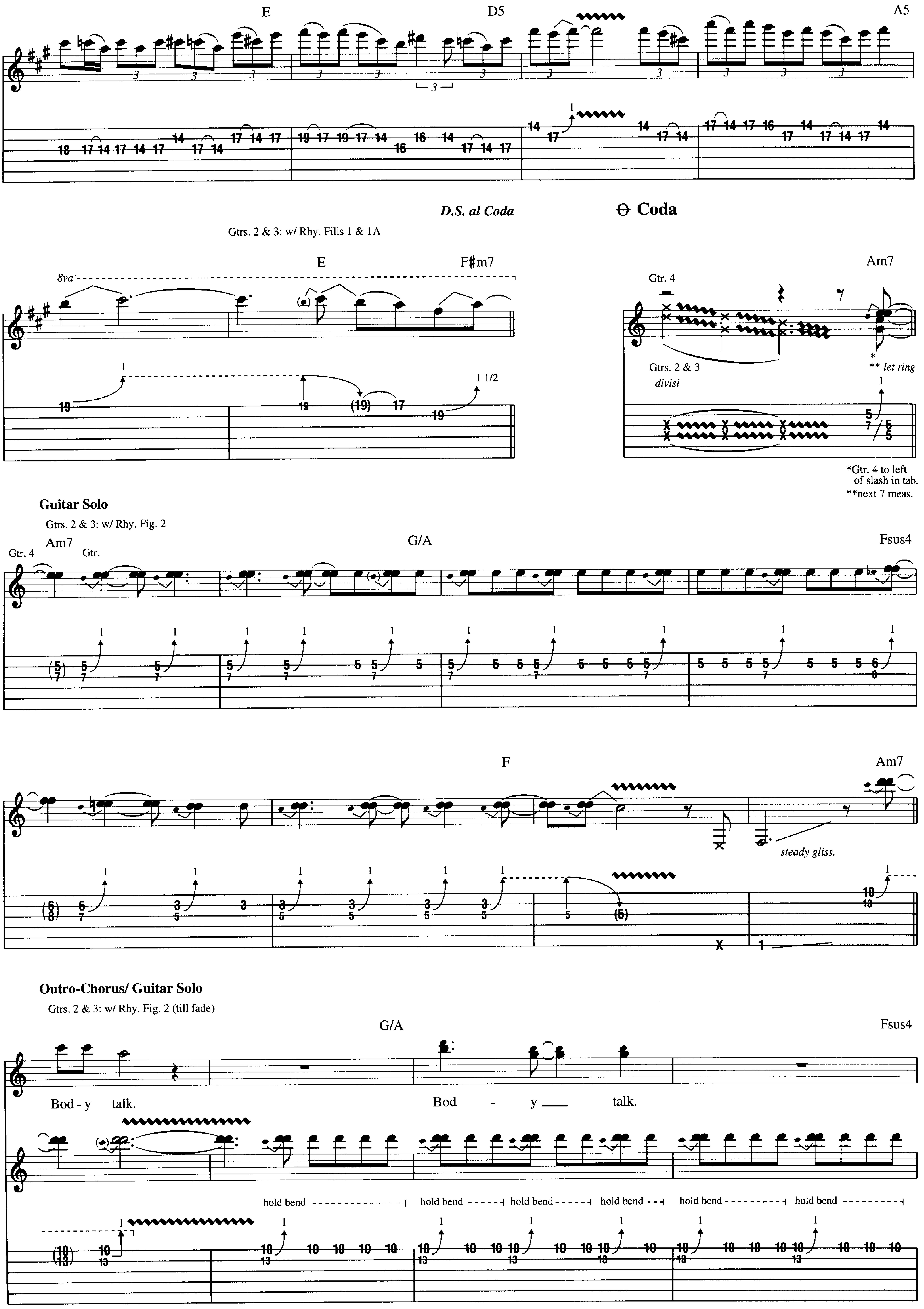
Verse
3rd time, Gtr. 4: w/ Fill 1
3rd time, Gtr. 4 tacet
F#m7
Esus4
E
F#m7
1., 3. Well, I don't like feel - in'
2. Well, I can't stop see - in'
Rhy. Fig. 1
P.M.
Rhy. Fig. 1A
P.M.
Esus4
E
F#m7
mixed up in the cit - y.
street lights on me.
P.M.
P.M.
Fill 1
Gtr. 4
8va
(19)
(19)

Esus4
E
D5
Show downs, throw - down, you're not fool - in' me. You
Hot nights, hold tight, you're not fool - in' me. Let
P.M.
P.M.
A5
E
Am7
live your life, I'll live mine un - der - ground.
me get right to the point spend a lit - tle time with me.
End Rhy. Fig. 1
End Rhy. Fig. 1A
P.M.

Chorus
Am7
G/A
Bod - y talk, I see your bod - y talk.
*Gtrs. 2 & 3
Rhy. Fig. 2
P.M.
*Composite arrangement.
Fsus4
F
You make my bod - y talk when you're next to me.
Am7
G
Bod - y talk. I hear your bod - y talk.
End Rhy. Fig. 2
To Coda
Fsus4
F
You make my bod - y talk when you're next to me.

1.
2.
Bridge
Gtr. 1 w/ Riff A (3 1/2 times)
F#m7
C#m7
Aadd9
A#m7b5
Let it out. You don't
Gtr. 2
Gtr. 1
divisi
P.S.
* Gtr. 2 to left of slash in tab.
Gtr. 3
w/ bar
slack
B6/9
C#m7
Aadd9
A#m7b5
know what you're miss - in'. You have no doubt. I'm tak -
Gtrs. 2 & 3
B6/9
G#5
C#m7
Aadd9
A#m7b5
- in' what you're giv - in'. Make no mis - take,

B6/9
C#m7
Aadd9
A#m7b5
let's make it clear you're speak - ing a lan - guage that's
Guitar Solo
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
B5
G#5
F#m7
F#m7
Esus4
eas - y to hear.
Gtrs. 2 & 3
8va
Gtr. 1
Gtr. 4 (dist.)
f
Gtr. 4
loco
E
F#m7
Esus4
1/2
1/2
1/4
1
E
F#m7
Esus4

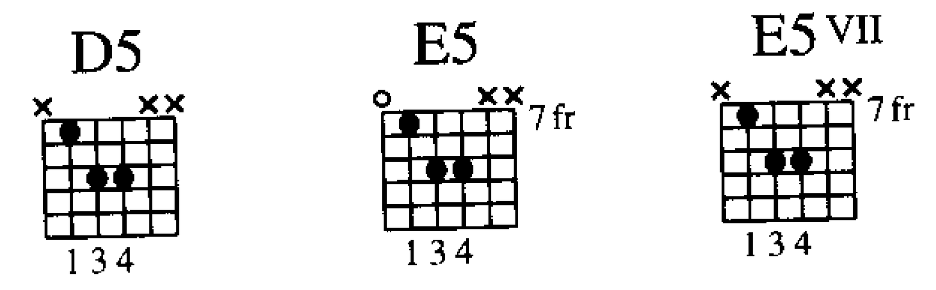

E
D5
A5
D.S. al Coda
Coda
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
E
F♯m7
8va
Am7
Gtr. 4
Gtrs. 2 & 3
divisi
** let ring
*Gtr. 4 to left of slash in tab.
**next 7 meas.
Guitar Solo
Gtrs. 2 & 3: w/ Rhy. Fig. 2
Am7
Gtr. 4
Gtr.
G/A
Fsus4
F
Am7
steady gliss.
Outro-Chorus/ Guitar Solo
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (till fade)
G/A
Fsus4
Bod - y talk.
Bod - y talk.
hold bend
hold bend
hold bend
hold bend
hold bend
hold bend

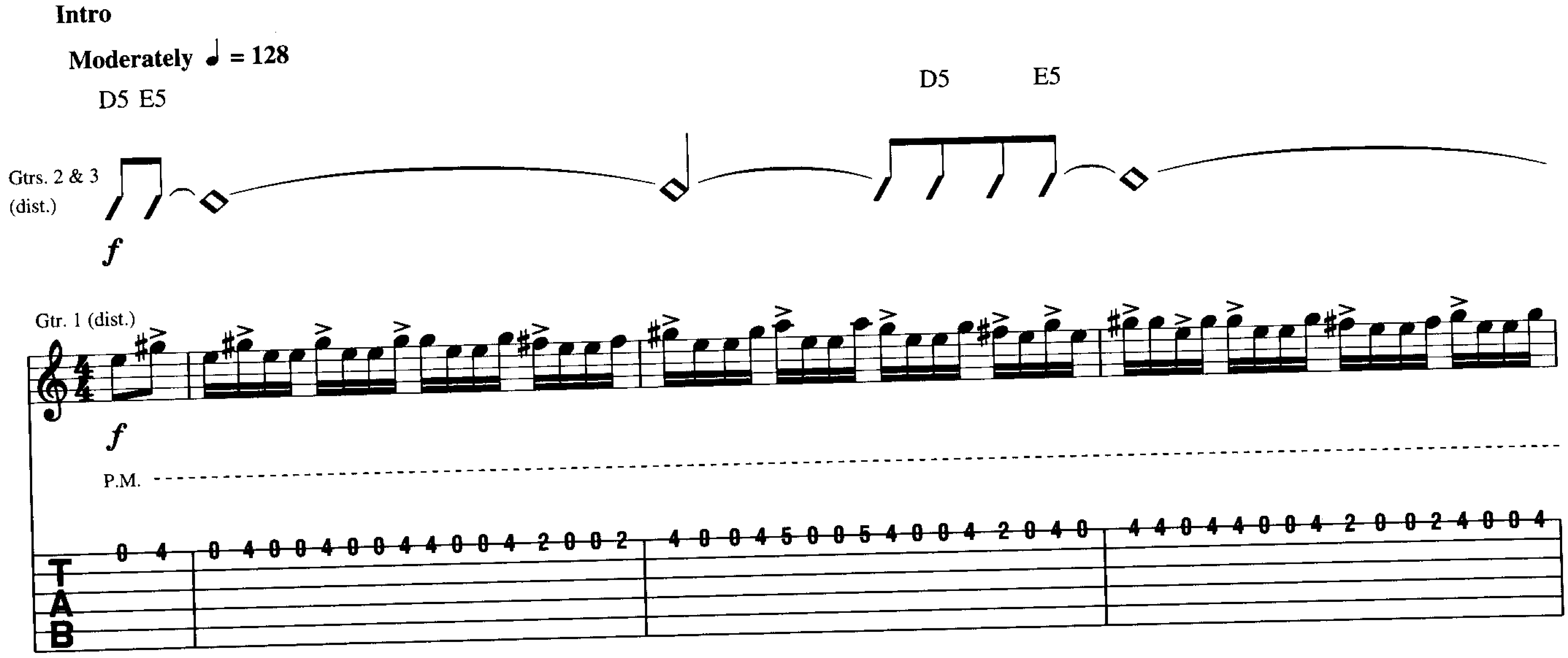
F
Voc. Fig. 1
Am7
End Voc. Fig. 1
Bod - y talk.
(Bod - y talk.)
hold bend
8va
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
G/A
Fsus4
loco
Begin fade
P.M.
steady gliss.
Fade out

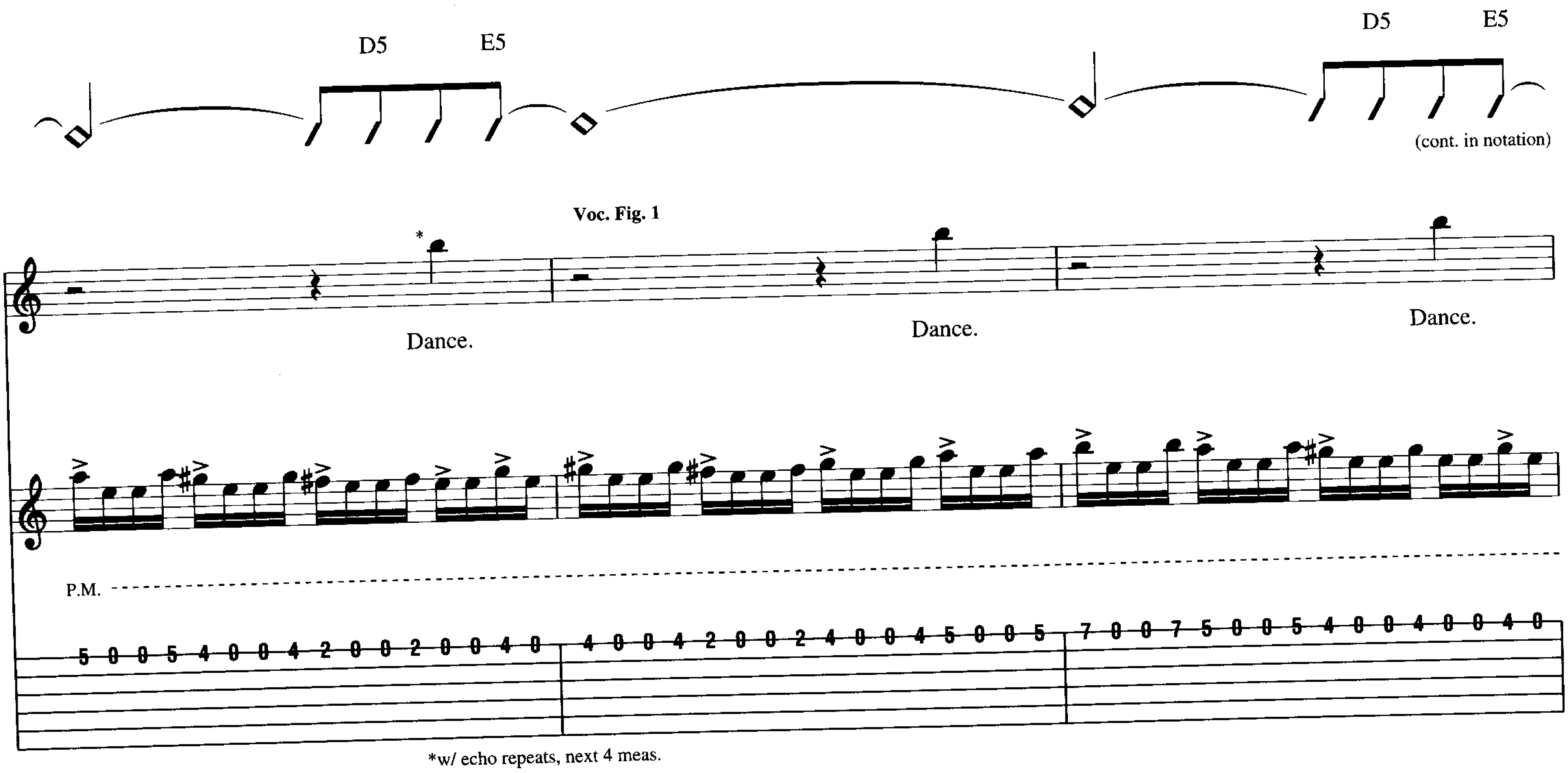
Dance

Words and Music by Robbin Lantz Crosby, Warren DeMartini, Stephen E. Pearcy and Beau Hill

Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb







*w/ echo repeats, next 4 meas.

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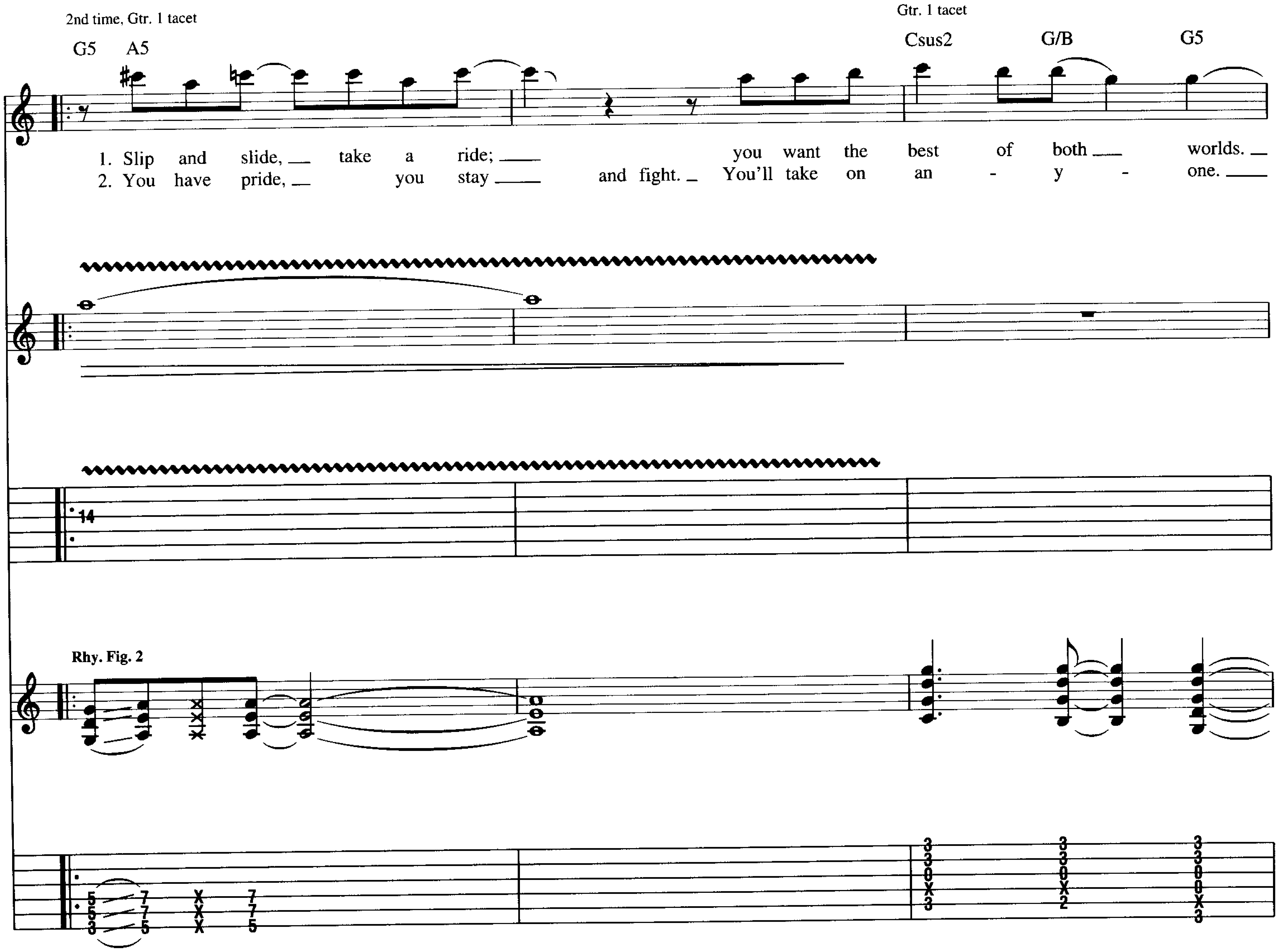
*Composite arrangement.

A5
D5
C5
D5
C5
D5
1/2
1
1
1
End Rhy. Fig. 1

Verse


2nd time, Gtr. 1 tacet
Gtr. 1 tacet
G5 A5
Csus2 G/B G5
1. Slip and slide, take a ride; you want the best of both worlds.
2. You have pride, you stay and fight. You'll take on an - y - one.
Rhy. Fig. 2

A5
Cav - i - ar, it's hard to find. You're not a
It's in the past, that's gon - na last it's on - ly
Gtr. 2
Gtr. 3
Csus2
G/B
G5
A5
big cit - y girl.
ten to one.
You have dreams to make
It's get - tin' late you wor -
End Rhy. Fig. 2

Csus2 G/B G5
it big right off the Grey - hound bus.
- ry 'bout a date. Still you have no one.
Twist
A5 Csus2 G/B G5 C
Ro - ses come from ev - 'ry - one. You're gon - na have your - self some fun.
of fate, you know it's too late. You turn on ev - 'ry - one.
When
Rhy. Fill 1
End Rhy. Fill 1
w/ bar
1/4
-1/2
1/2
1
w/ bar
-1/2

Pre-Chorus
C D C D C D
it's all done you bite your tongue. You're feel - in' so young, no
Rhy. Fig. 3
Gtr. 2 & 3
C D C D C
cov - er - ups. You're nev - er a - lone if you hear the call. It's
-1/2
w/ bar
-1/2
D E5 D5 E5
all for one and one for all.
Gtr. 1
P.M.
Gtrs. 2 & 3
End Rhy. Fig. 3

Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 1
G5 A5 G5 A5
Ba - by we can dance, dance, dance. Feel the
P.M.
let ring
8va
P.S.
Gtr. 1 tacet
C5 D5 Csus2 D5 G5 A5 G5 A5
heat of the rhy - thm, feel the heat of my hand. Dance, dance, dance. I see the
1.
D5 C5 D5 C5 D5
way that you're mov - in'. You need a lit - tle ro - mance.
2.
D5 C5 D5 C5 D5
way that you're mov - in'. I think we have a chance.
Guitar Solo
Gtrs. 2 & 3 w/ Rhy. Fig. 2
G5 A5 Csus2 G/B G5
Gtr. 1
hold bend
A5 Csus2 G/B G5
8va
hold bend

Pre-Chorus
Gtrs. 2 & 3: w/ Rhy. Fill 1
Gtrs. 2 & 3: w/ Rhy. Fig. 3
C D C D C D
When it's all done you bite your tongue. You're feel - in' so young, no
8va
C D C D C D
cov - er ups. You're nev - er a - lone if you hear the call. It's all for one and one
8va
loco
P.M.
E5 D5 E5 D5 E5
Gtrs. 2 & 3
for all. Dance.
P.M.
*w/ echo repeats, next 4 meas.
D5 E5
Dance. Dance. Da - da - dance.
P.M.

Chorus
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1, till fade
Dance, dance, dance. Feel the heat of the rhy-thm, feel the heat of my hand. / beat of the band.
Dance, dance, dance. I see the way that you're mov-in'. You need a lit-tle ro-mance. / I think we have a chance, chance.
Dance, dance. Well,
Gtr. 1
let ring
dance, dance, dance. Well,
8va
Begin fade
dance, dance, dance.
8va
loco
Fade out

I Want a Woman

Words and Music by Robbin Lantz Crosby, Juan Carlos Croucier, Stephen E. Pearcy and Beau Hill

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A
D
N.C.
B
1. Don't want
P.M.
P.M.
P.M.
P.M.
P.M.
End Rhy. Fig. 1
End Rhy. Fig. 1A

Verse
2nd time, Gtrs. 3 & 4 tacet
Gtrs. 3 & 4 tacet
B
E
to talk a - bout it and I don't want to hear what's for sale.
I'm hot to trot, but e - ven I ain't gon - na walk on glass.
Well, no chance.
1/4
1/4
P.M.

B
Bsus4
B
E
Just move on, ba - by, ti - ger's got you by the tail,
I try to love you, ba - by, but some - times you're just a pain in the ass.
Gtr. 1
P.M.
Gtr. 2
P.M.
2nd time, Gtr. 3: w/ Fill 1
B
D
your tail.
You don't know what you've got till it's al -
The prob - lem with you is that I
P.M.
P.M.
P.M.
Fill 1
Gtr. 3
f

A E B D
___ read-y gone ___ and I'm as gone as you can ___ get. ___ I tried to rea-son with you ___ but there's no
can't get through ___ and I'm as through as I can ___ get. ___ I take you up north ___ and then you
P.M. P.M. P.M.
1/2
P.M. P.M. P.M. P.M. P.M.
A E
rea - son at all ___ while I'm hang - ing my head ___ up a - gainst ___ a brick wall. ___
want to go south. ___ You're just leav - ing an - oth - er bad ___ taste ___ in my mouth. ___
1/2
Chorus
1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 7 meas.
E A D
I want a wom - an, not ___ some lit - tle girl who had to grow up ___ in ___ Dad -

E
A
- dy's big world.
I want a wom - an who can real - ly love ___ me. Yeah, _
I want a wom - an that knows ___ how to love ___ me. Yeah, _
1.
2.
Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
D
B
E
dead ring - er of a wom - an.
ba - by, that's what I want...
2. You think ___
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 6 meas.)
A
D
I want a wom - an not ___ the teach - er's pet who tried to grow up ___ but has - n't
E
A
made it quite yet. ___
I want a wom - an who makes ___ me feel ___ like no -
Bridge
D
D N.C.(E)
*Voc. Fig. 1
End Voc. Fig. 1
bod - y can. ___ I'm on my way. Ru - by lips. ___ . with high ___
(I want a wom - an.)
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtr. 2
Riff A
End Riff A
P.M.
*Refers to bkgd. vocals only.
Rhy. Fill 1
Gtr. 1
P.M.
Rhy. Fill 1A
Gtr. 2
P.M.

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
heels, shake those hips, red dress, what a scene.
Come on, ba - by, you'll be my wild - est dreams, yet.
F#5
Gtr. 5 (dist.)
Gtr. 1
divisi

Guitar Solo

*Composite arrangement.

*Gtr. 3 to left of slash in tab.

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 7 meas.
Gtrs. 3 & 4 tacet
E
Take a chance _ with that woman's touch. _
I want a wom-an, not _
I want a wom-an, not _
-1/2
w/ bar
Harm.
pitch: C♯
8va
loco
fdbk.
w/ bar
f
8va
w/ bar
slack
f
A
D
E
some lit - tle girl who had to grow up _ in _ Dad - dy's big world.
the teach-er's pet who tried to grow up _ but has - n't made it quite yet.
1.
Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
A
D
E
I want a wom-an that knows _ how to love _ me, yeah. _ Ba-by, that's what I want. _
I want a wom-an who makes _ me feel _ like no -

2.
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Gtr. 1: w/ Rhy. Fig. 2 (till fade)
Gtr. 2: w/ Riff A (till fade)
D
D N.C.(E)
bod - y can. I'm on my way. Red dress, ru - by lips,
Gtrs. 1 & 2
*Gtr. 1
Gtr. 2
divisi
Gtr. 5
mf
w/ slide
*Gtr. 1 to right of slash in TAB.
shake those hips with high heels. Come on, ba - by, what a scene.
You'll be my wild - est dreams, yeah.
Begin fade
8va
Fade out

Lack of Communication

Words and Music by Stephen E. Pearcy and Juan Carlos Croucier

Drop D tuning:
(low to high) D–A–D–G–B–E

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Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1
C5/D
D5
C5/D
A5
(Lack of com - mu - ni - ca - tion. Back off.)
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
F5
D5
Keep re - ar-rang-ing, it's all the same. Al - ways say-in' some-one else is to blame.
Gtr. 1
P.M.
P.H. P.M.
P.M.
pitch: C
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1
C5/D
D5
C5/D
A5
(Lack of com - mu - ni - ca - tion. Back off.)
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A
2nd time, Gtr. 4: w/ Fill 1
F5
D5
2. Look all a-round me, you're stand-in' tall. Hold tight, no one's gon-na an - swer your call.
3. You're so to-geth - er you fall a - part. You nev-er miss when you're shoot-ing straight for the heart.
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1
C5/D
D5
C5/D
A5
*Voc. Fig. 1
End Voc. Fig. 1
(Lack of com - mu - ni - ca - tion. Back off.)
*refers to bkgd. vocals only
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A
F5
D5
Put up our boun-dries, we build our walls. It's all right, no one's gon-na change us at all.
You see it your way, I'll see it mine. But con-ver-sa-tion is a use-less change of lies.
Fill 1
Gtr. 4
(12)

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1
C5/D
D5
C5/D
A5
(Lack of com - mu - ni - ca - tion. Back off.)
Chorus
G5
F5
D5
Gtr. 3
Time's pass - in' us by.
We have our rea - son.
Gtr. 2
P.M.
P.M. P.H.
P.M.
Gtr. 1
P.M.
P.H.
P.M.
F5
G5
No one wants to try.
We have our rea - son.
P.M.
P.M.
P.M.
P.M.

F5
D5
Ques - tions ask - ing why.
We have our rea - son.
P.M. P.H.
P.M.
P.M.
P.H.
P.M.
To Coda
F5
D
6
open
Prob - lems still a - rise.
We have a rea - son for.
P.M.
P.M.
P.M.
P.M.

Interlude
Gtr. 3 tacet
D5 C5/D D5 C5/D
Spoken: Back off.
Gtrs. 1 & 2
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
D.S. al Coda
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1
D5 C5/D D5 C5/D A5
8va
Gtr. 4 (dist.)
loco
Coda
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (2 times)
D5 C5/D D5 C5/D A5 D5 C5/D
Lack of com - mu - ni - ca - tion.
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (till fade)
D5 C5/D A5 D5 C5/D D5
Well, back off.
Well, back off.
C5/D A5 D5 C5/D D5 C5/D
In the age of the mod-ern man.
We see the prob-lems but

A5 D5 C5/D D5 C5/D
we don't real - ly un - der - stand. Lack of com -
Gr. 4
ppp cresc.
T.H.
A5 D5 C5/D D5 C5/D
mu - ni - ca - tion. Lack of com -
T.H.
A5 D5 C5/D D5 C5/D
mu - ni - ca - tion. Lack of com -
Begin fade
A5 D5 C5/D D5 C5/D
mu - ni - ca - tion. Lack of com -
8va
mf

A5 D5 C5/D D5 C5/D
mu - ni - ca - tion. Back off.
8va loco
Well, back off. Back off.
w/ bar
Well, back off.
grad. bend
Fade out
Gtr. 4 tacet
C5/D A5 D5 C5/D D5
Lack of com - mu - ni - ca - tion.

Lay It Down

Words and Music by Robbin Lantz Crosby, Juan Carlos Croucier, Warren DeMartini and Stephen E. Pearcy

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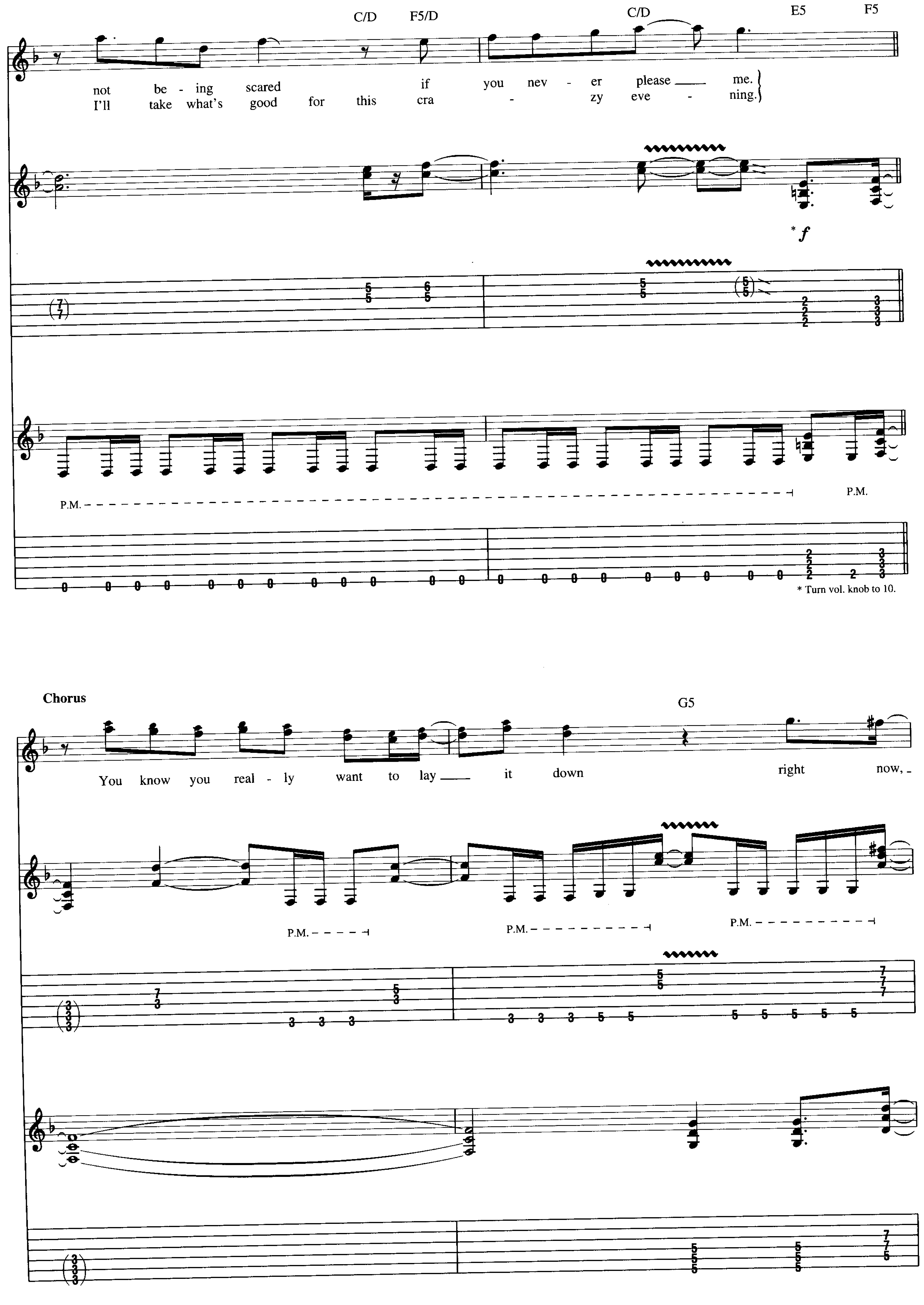
C/D
D5
C5
D5
P.M.
P.M.
P.M.
P.M.
steady gliss.
w/ bar
-2 1/2
-3 1/2
Verse
2nd time, Gtr. 1: w/ Rhy. Fill 1
D5
C5/D
D5
1. I know you don't real - ly know me.
2. Un - der the sheets you will find me.
*mf
P.M.
* Lower vol. knob about halfway to produce a slightly distorted tone.
Rhy. Fill 1
Gtr. 1
w/ bar
slack

C/D F5/C C/D D5
I know you don't real - ly care ___ to see ___ me.
I know that noth - ing's for free. ___
P.M.
C5/D D5
I'm in - to to - tal af - fec - tion, ___
You take what's good for your pleas - ing, ___
P.M.


C/D F5/D C/D E5 F5
not be - ing scared if you nev - er please ___ me.
I'll take what's good for this cra - zy eve - ning.
*f
P.M.
P.M.
* Turn vol. knob to 10.
Chorus
G5
You know you real - ly want to lay ___ it down right now, _
P.M.
P.M.
P.M.

C5
D5
E5
F5
and how.
P.M.
G5
D
I know you real - ly want to lay it down, right now.
P.M.
P.M.
P.M.

Bb/D
C/D
D
Lay it down.
Lay it down.
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
Rhy. Fig. 1A
End Rhy. Fig. 1A
1.
Bb/D
C/D
D5
Lay it down.
Lay it down.
2.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 1/2 times)
Bb/D
C/D
D
Bb/D
C/D
D
Bb/D
Lay it down.
Lay it down.
Lay it down.
Lay it down.
Lay it down.

Bridge
C/D
A5
B♭5
G5
Lay it down.
Spoken: I know you only want romance.
Gtr. 1
P.M.
mf
Gtr. 2
P.M.
P.M.
* Lower vol. knob halfway.
Gtr. 2 tacet
C/B♭
C/G
B♭
C/B♭
C/G
B♭
I'll give you all that I can
if you give me just one chance
Gtr. 1
f
C/B♭
F5
G5
Guitar Solo
C
A♭/C
to prove my - self and my love.
Gtr. 1
Gtr. 3
1/2
Gtr. 2
* Gtrs. 1 & 2
P.M.
P.M.
P.M.
* Composite arrangement

Bb5
C
Ab/C
P.M.
1/2
Bb5
C
Ab/C
P.M.
Bb5
C
Ab/C
steady gliss.
P.M.

D
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 1/2 times)
Bb/D C/D D Bb/D
Lay it down. Lay it down. Lay it down.
tacet on repeat
w/ bar
grad. dive
C/D D Bb/D
Lay it down. Lay it down.
Repeat & fade
Gtrs. 1 & 2: w/ Rhy. Fill 1
C/D D Bb/D N.C. D
Lay it down. Lay it down. Yeah, yeah, yeah.
P.M. P.M.

Lovin' You's a Dirty Job

Words and Music by Desmond Child, Warren DeMartini, Stephen E. Pearcy and Juan Carlos Croucier

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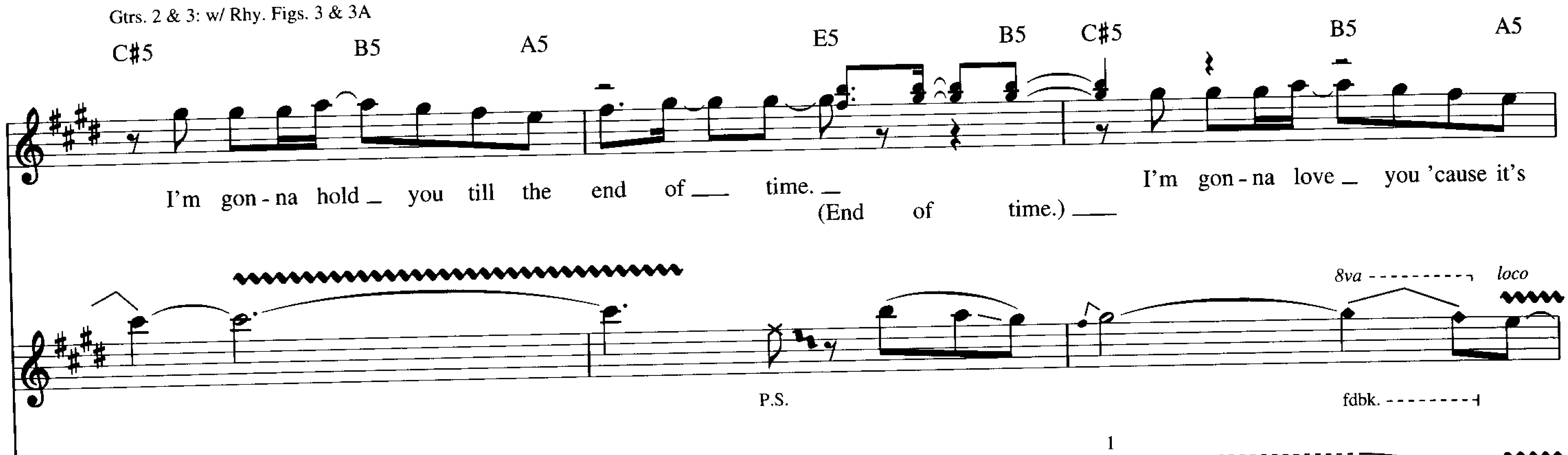
Verse
Gtr. 1 tacet
E5 F#5 A5 B5 E5 F#5
woke up in the morn - ing, I'm still flat on my back. I could-n't move a mus - cle, like I
put me through the ring - er, and hung me out to dry. You licked me off your fin - gers just
Gtr. 2
2nd time, Gtr. 2: w/ Rhy. Fill 1
A5 B5 E5 F#5 A5 B5
had a heart at - tack. The night was wild and wool - ly, did - n't think I'd make it through it. 'Cause
like a piece of pie. You break my heart in piec - es, but I've got the glue to glue it. 'N' girl
Rhy. Fig. 2
1/4
Chorus
Gtr. 2: w/ Rhy. Fig. 1
2nd time, Gtr. 1: w/ Fill 1
F#5 N.C. F#5 N.C. E5 F#5
Voc. Fig. 1
lov - in' you's a dirt - y job and I'm the man to do it, ow. Lov - in' you is a
Riff A
Gtr. 1
End Rhy. Fig. 2
Rhy. Fill 1
Gtr. 2
Fill 1
Gtr. 1

1.
A5 B5
E5 F#5
A5 B5
End Voc. Fig. 1
dirt - y job. Lov - in' you is a dirt - y job. 2. You
End Riff A
1 1/2 1 1/2
2.
1st time, Gtr. 2: w/ Rhy. Fig. 2
2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)
To Coda
A5 B5
E5 F#5
A5 B5
dirt - y job. Lov - in' you is a dirt - y job. {'N' girl,}
1
Bridge
F#5 N.C.
F#5 N.C.
C#5
Rhy. Fig. 3
B5
A5
Gtrs. 1 & 2
lov - in' you's a dirt - y job and I'm the man to do it. I'm gon - na hold you till the
Gtr. 3 (clean)
Rhy. Fig. 3A
Gtr. 1
mf
(cont. in slashes)
let ring
let ring

E5 B5 C#5 B5 A5
end of time. I'm gon-na love you 'cause it's now or never.
(End of time.)
let ring
E5 VII D5 C5
End Rhy. Fig. 3
Chorus
Gtr. 2: w/ Rhy. Fig. 1
E5 F#5
(Gtr. 1, cont. in notation)
I'm gon-na kiss you till I make you mine.
(Ah.)
Lov-in' you is a
Gtr. 1
End Rhy. Fig. 3A
let ring
A5 B5 E5 F#5 A5 B5
dirt-y job. Lov-in' you is a dirt-y job.
1 1/2 1 1/2

Guitar Solo

Bridge

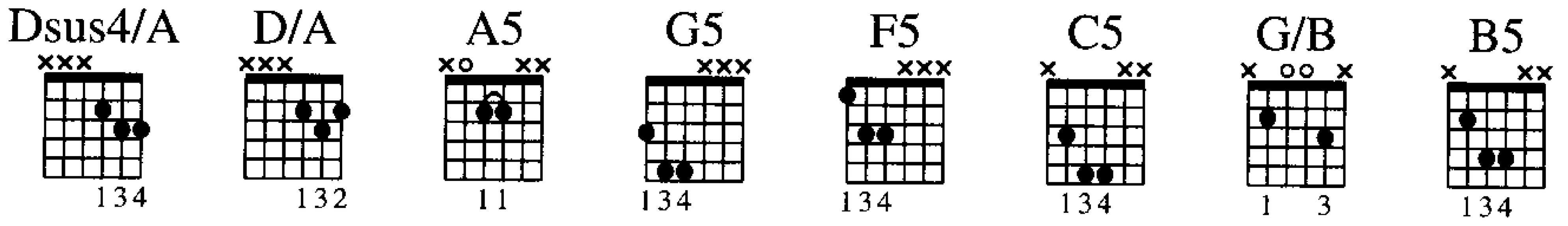


D.S. al Coda
(take 2nd ending)
E5 D5 C5
now or nev - er. I'm gon-na kiss you till I make you mine.
(Ah.)
w/ bar
-1 1/2
Coda
F#5
Gtr. 2
Girl, your love is thick - er than mud and you're try'n' to drag me through it, ow.
Gtr. 1
Outro-Chorus
Voc.: w/ Voc. Fig. 1 (till fade)
Gtr. 1: w/ Riff A (1 3/4 times)
Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)
E5 F#5 A5 B5 E5 F#5
Love's a dirt - y job.
Gtr. 4 (dist.)
8va
loco
steady gliss.
P.H.
pitch: B
A5 B5 E5 F#5
I'm the man, I'm the man, come on and use me, yeah, yeah, yeah.

Begin fade
A5 B5 E5 F#5
Girl, you're gon - na ru - in my rep - u - ta - tion.
Gtr. 1: w/ Riff A (till fade)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
A5 B5 C# A B E E5 F#5
4fr 5fr 2fr open
Gtrs. 1 & 2
Dirt - y job, dirt - y job, oh.
8va
loco
1/2
1/4
A5 B5 E5 F#5
Lov - in' you's a dirt - y job.
8va
loco
Fade out
A5 B5 E5 F#5 A5 B5
I'm the man, I'm the man, I'm the man to do it, yeah, yeah, yeah.
1 1/2

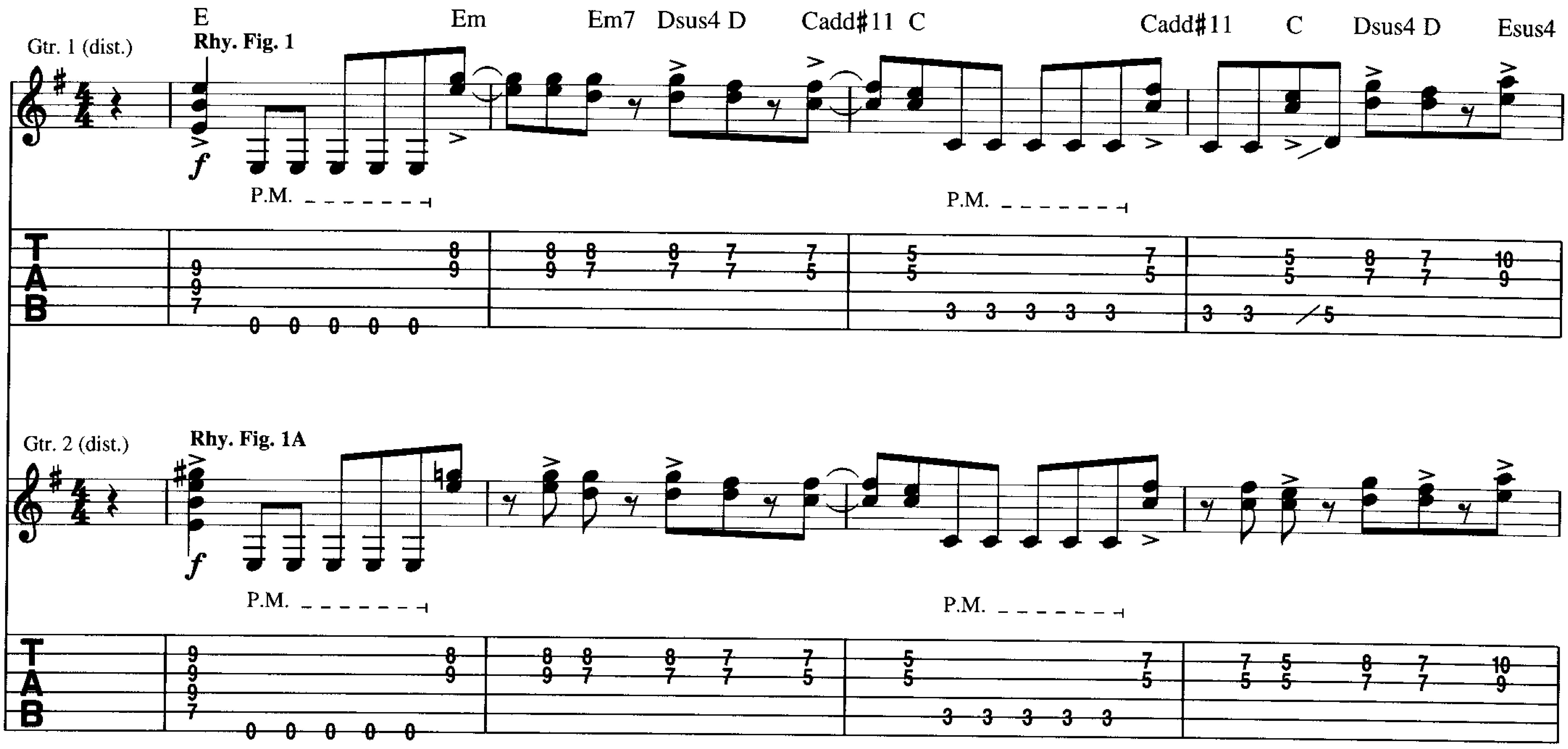
Round and Round

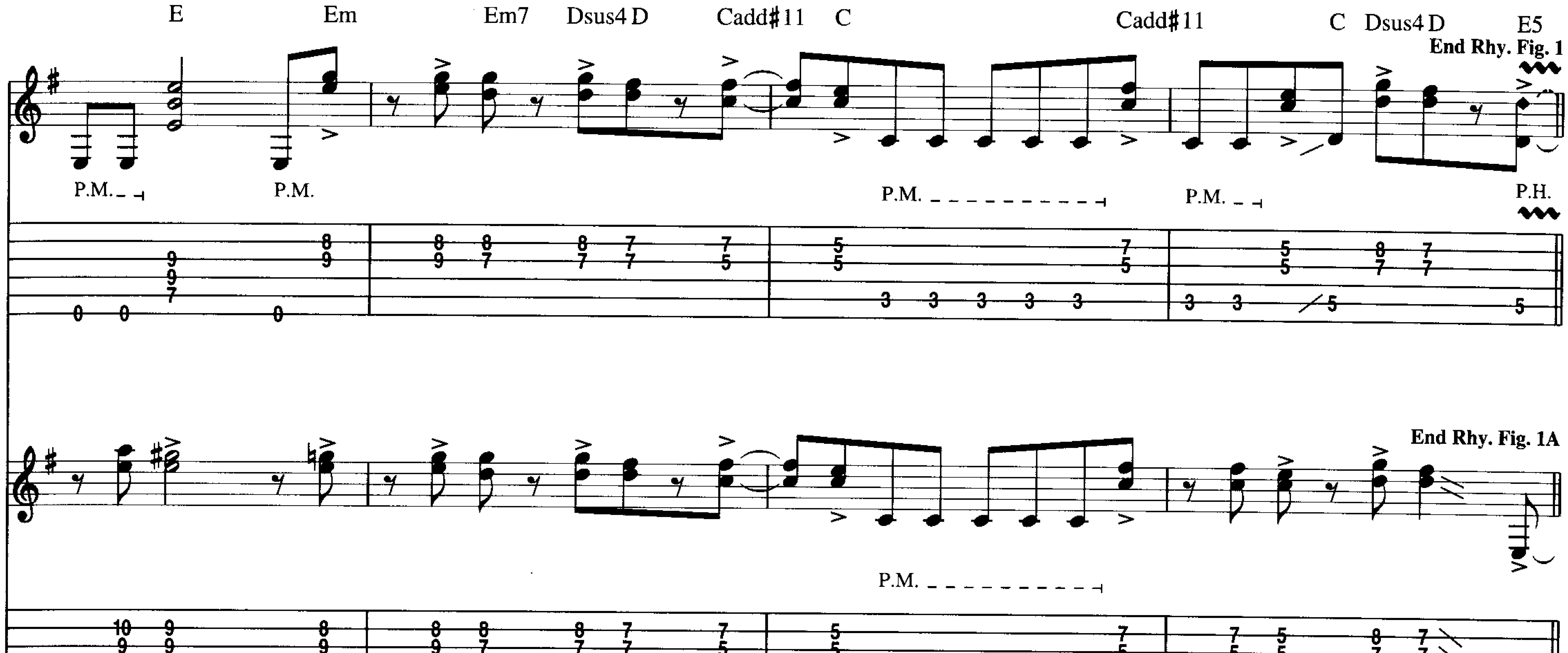
Words and Music by Robbin Lantz Crosby, Warren DeMartini and Stephen E. Pearcy



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderate Rock ♩ = 128





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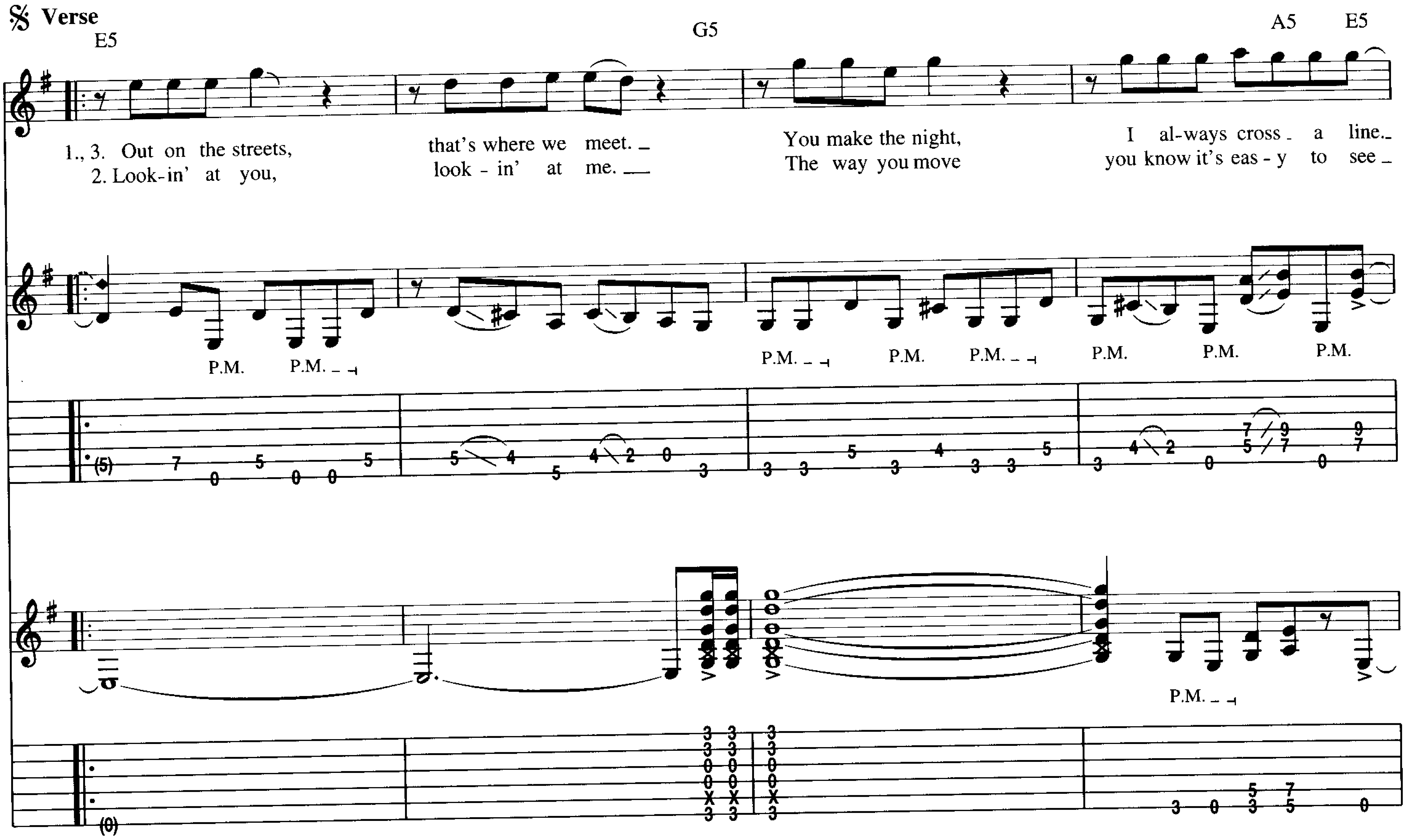
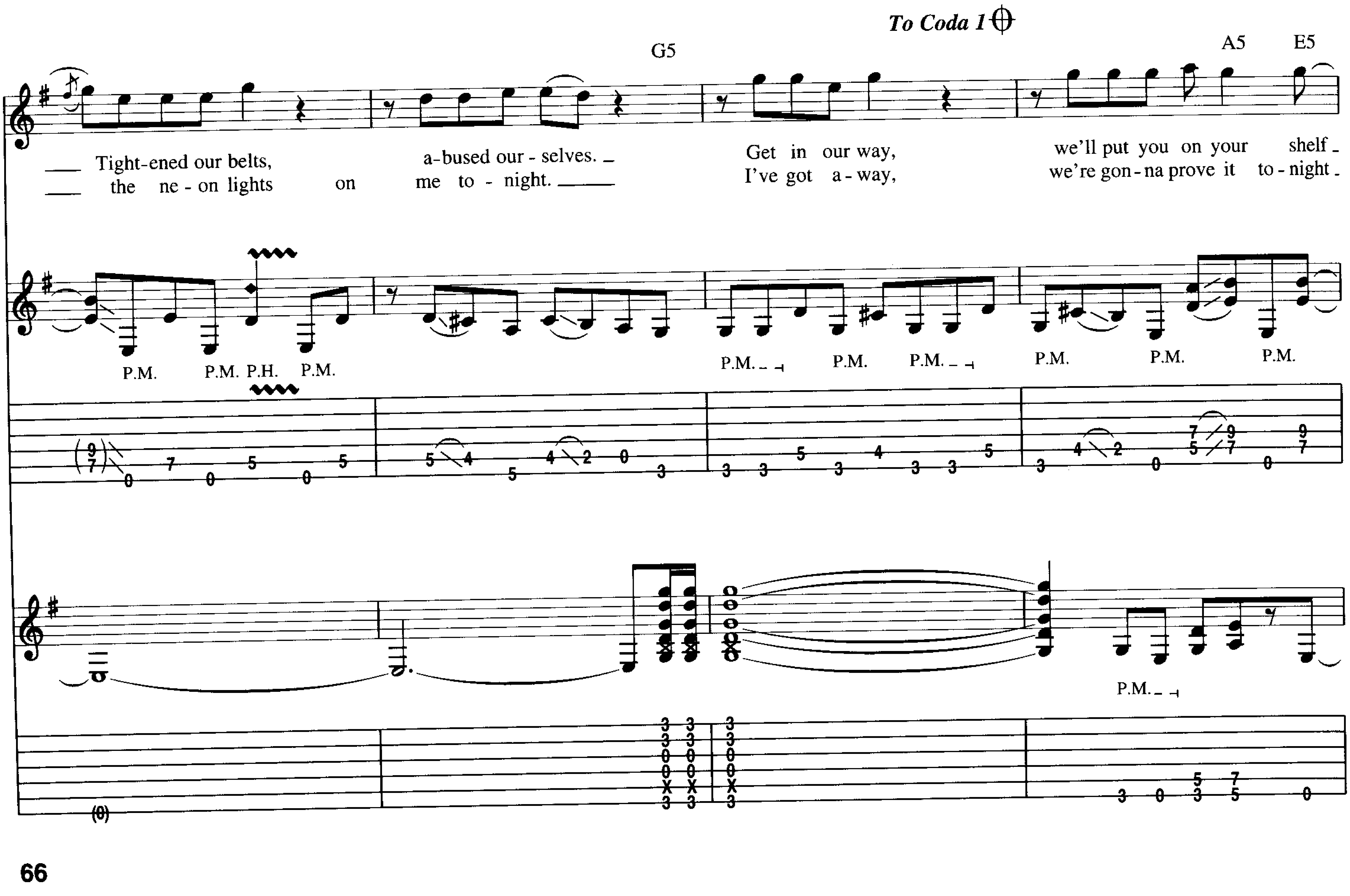
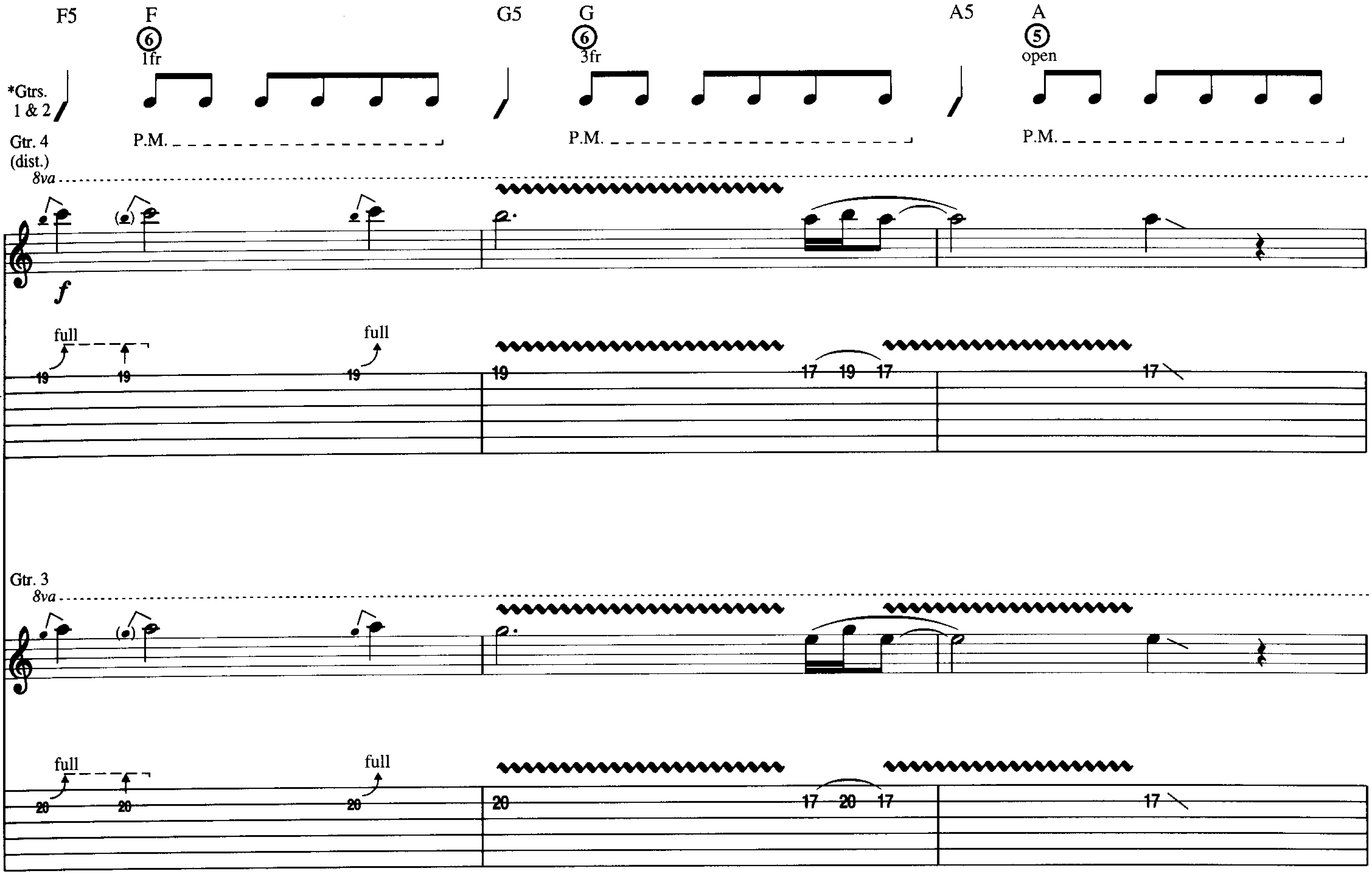

Verse
E5
G5
A5 E5
1., 3. Out on the streets, that's where we meet. You make the night, I al-ways cross a line.
2. Look-in' at you, look - in' at me. The way you move you know it's eas - y to see
P.M. P.M.
P.M. P.M. P.M.
P.M. P.M. P.M.
P.M.

To Coda 1
G5
A5 E5
Tight-ened our belts, a-bused our - selves. Get in our way, we'll put you on your shelf
the ne - on lights on me to - night. I've got a - way, we're gon - na prove it to - night
P.M. P.M. P.H. P.M.
P.M. P.M. P.M.
P.M. P.M. P.M.
P.M.

G5
A5
E5
an-oth-er day, some oth-er way. We're gon-na go, but then we'll see you a-gain.
like Ro-me-o to Ju-li-et. Time and time I'm gon-na make you mine.
P.M.
P.H.
G5
A5
I've had e-nough, we've had e-nough.
1., 3. "Call it vain,"
2. "It's all the same,"
she said. I

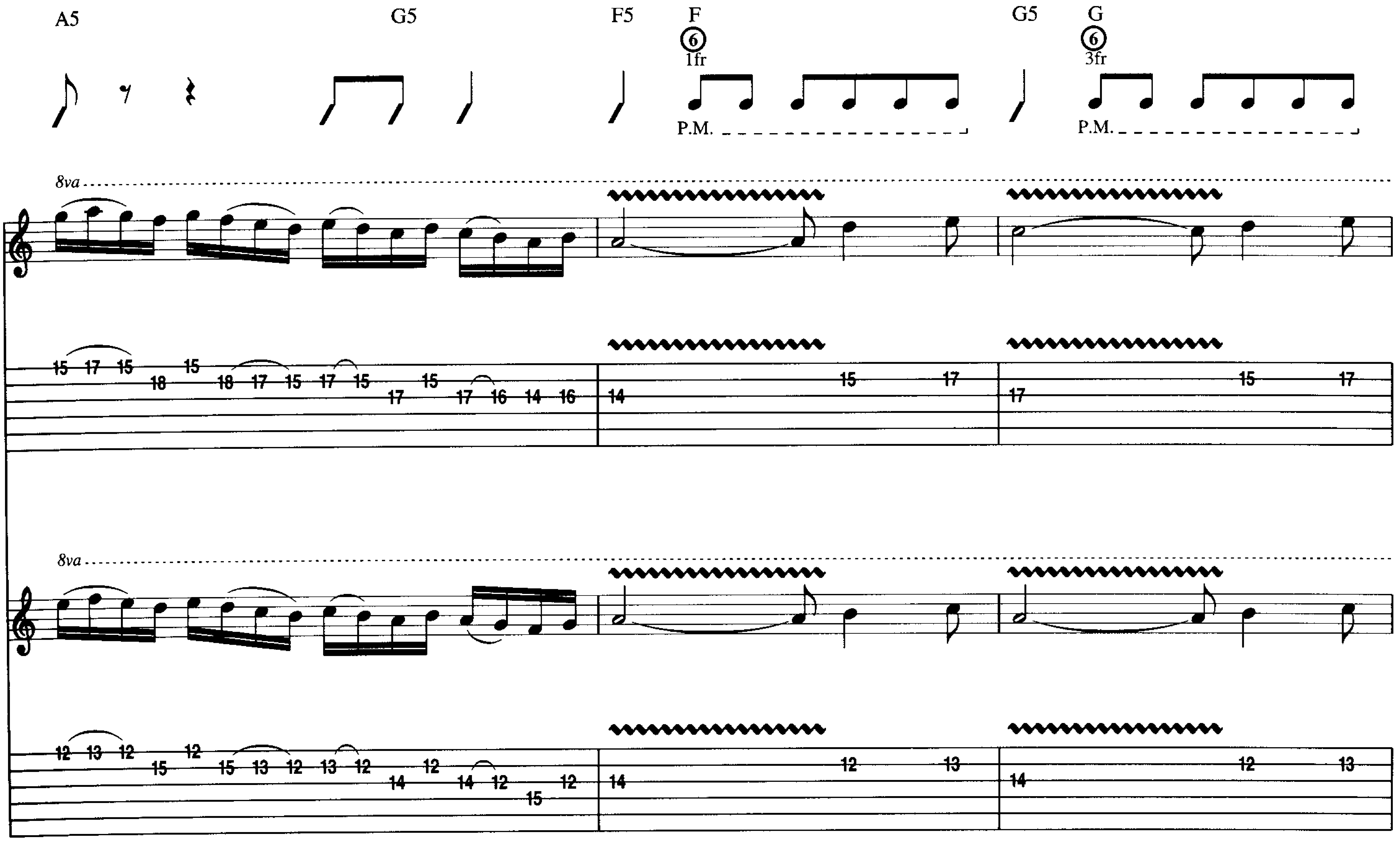
Pre-Chorus
D5 A/C# Aadd9 E Esus4 E
knew right from the be - gin - nin' that you would end up win -
Gtrs. 1 & 2
P.M.
P.M.
Esus4 E D5 A/C# Aadd9
- nin'. I knew right from the start you'd put an
P.M.
P.M.
Badd11 B5 D5
ar - row through my heart. Round and
Gtrs. 1 & 2
P.M.
Gtr. 3 (dist.)
mf
P.M.
*vol. swell

𝄋𝄋 Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E
Em
Em7
Dsus4 D
Gtr. 3 tacet
Cadd♯11
C
Cadd♯11
C
Dsus4 D
Esus4
round, will love ___ find a way, just give ___ it time.
Round_
mf
To Coda 2
1.
E
Em
Em7
Dsus4 D
Cadd♯11
C
Cadd♯11
C Dsus4 D
E5
___ and round, what comes ___ a - round goes a - round. I'll tell you why.
Dig!
2.
Guitar Solo
Gtr. 2: w/ Rhy. Fill 1
C
Dsus4 D
A5
Gtr. 2
Dsus4/A D/A
A5
Yeah!
8va
Gtr. 3
1 1/2
grad. bend
full
2
17
20
17 17 20 (20) 20
Gtr. 1
P.M.
5 5
8 7
7 7
2 2 0
3 3 5
0 0 0 0 0 0
0 0 0 0 0 0 0 0
Rhy. Fill 1
Gtr. 2
(cont. in slash)
T
A
B
5 5 3
5 5 3
5 5 3
5 5 3
5 5 3
5 5 3
5 5 3
2 2 0

G
A5
G
A5
3fr
3fr
8va
loco
15ma
loco
P.H.
1/2
1/2
P.M.
Dsus4/A D/A
A
open
A5
G5
P.M.
8va
w/ bar
P.M.
(cont. in slash)



*composite arrangement



A5 A
open
A5 G5
F5 F
1fr
E5 E
open
P.M.
8va
dive w/ bar
1/2
full
C5
G/B
D.S. al Coda 1
P.S.
(cont. in notation)
Coda 1
B5
Gr. 2
Gtr. 1
we'll put you on your shelf.

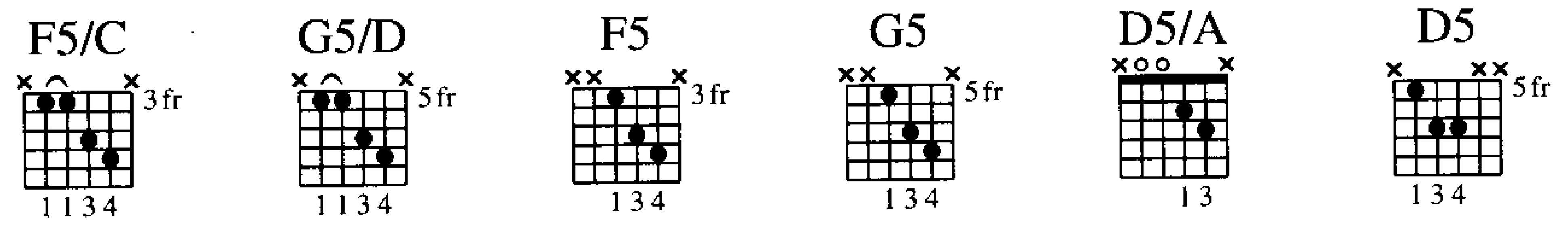
D.S.S. al Coda 2
Asus2
B5
D5
Round and
Gtrs. 1 & 2
P.M.
Coda 2
C
Dsus4 D
Esus4
E
Em
Em7
Dsus4 D
C5
Round and round, will love find a way, just give
*Gtrs. 1 & 2
P.M.
P.M.
*composite arrangement
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile, till fade
G/B
A5
G5 A5
Esus4
E
Em
it time, time, time, time. Round and round, what comes
P.M.
P.M.
P.M.
P.M.
Em7 Dsus4 D
Cadd#11 C
Cadd#11
C
Dsus4 D
Esus4
a - round goes a - round. I'll tell you why, why, why, why. Round
Gtr. 3
w/ bar

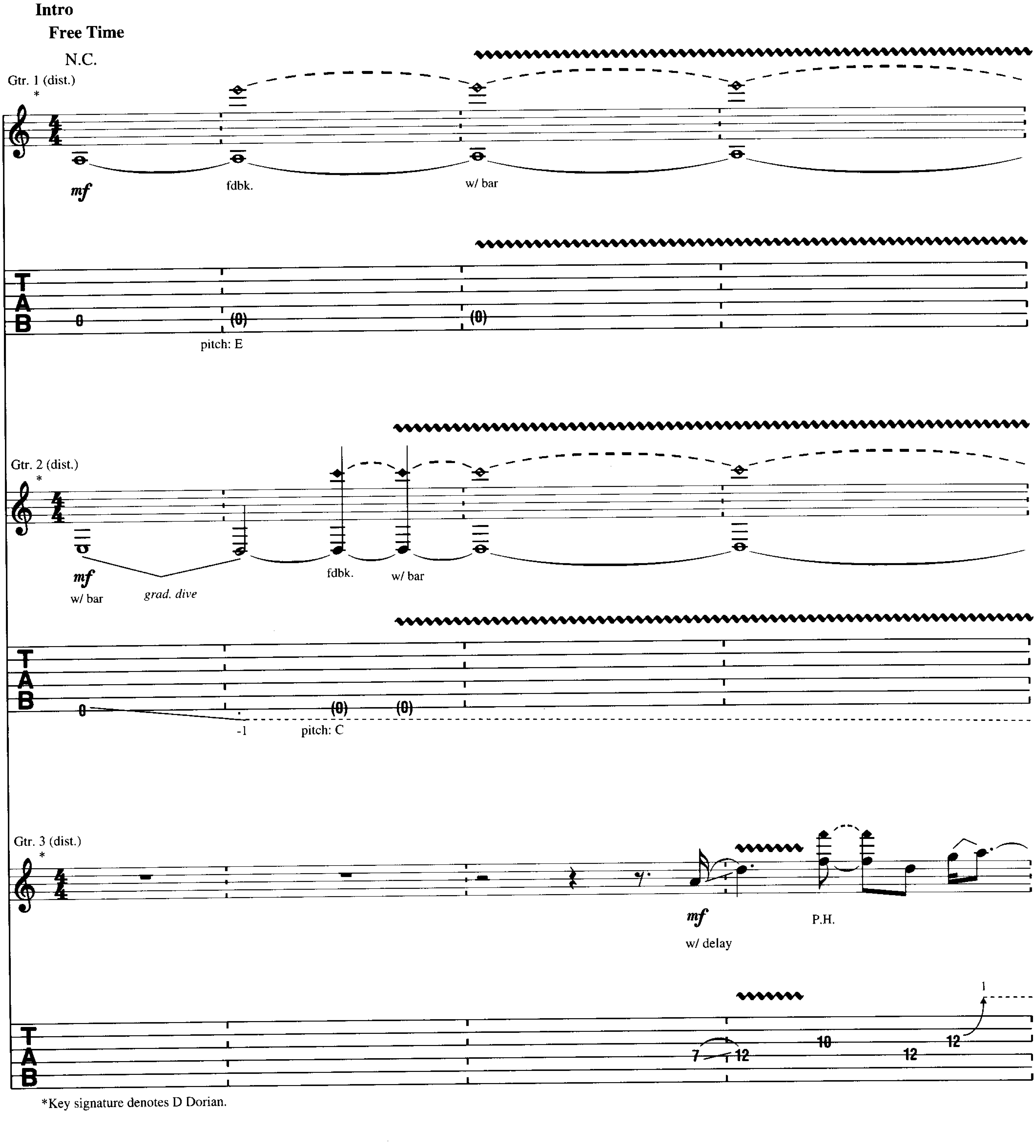
Outro-Guitar Solo

Shame Shame Shame

Words and Music by Desmond Child, Warren DeMartini and Stephen E. Pearcy

Gtr. 3; Drop D tuning:
(low to high) D–A–D–G–B–E





*Key signature denotes D Dorian.

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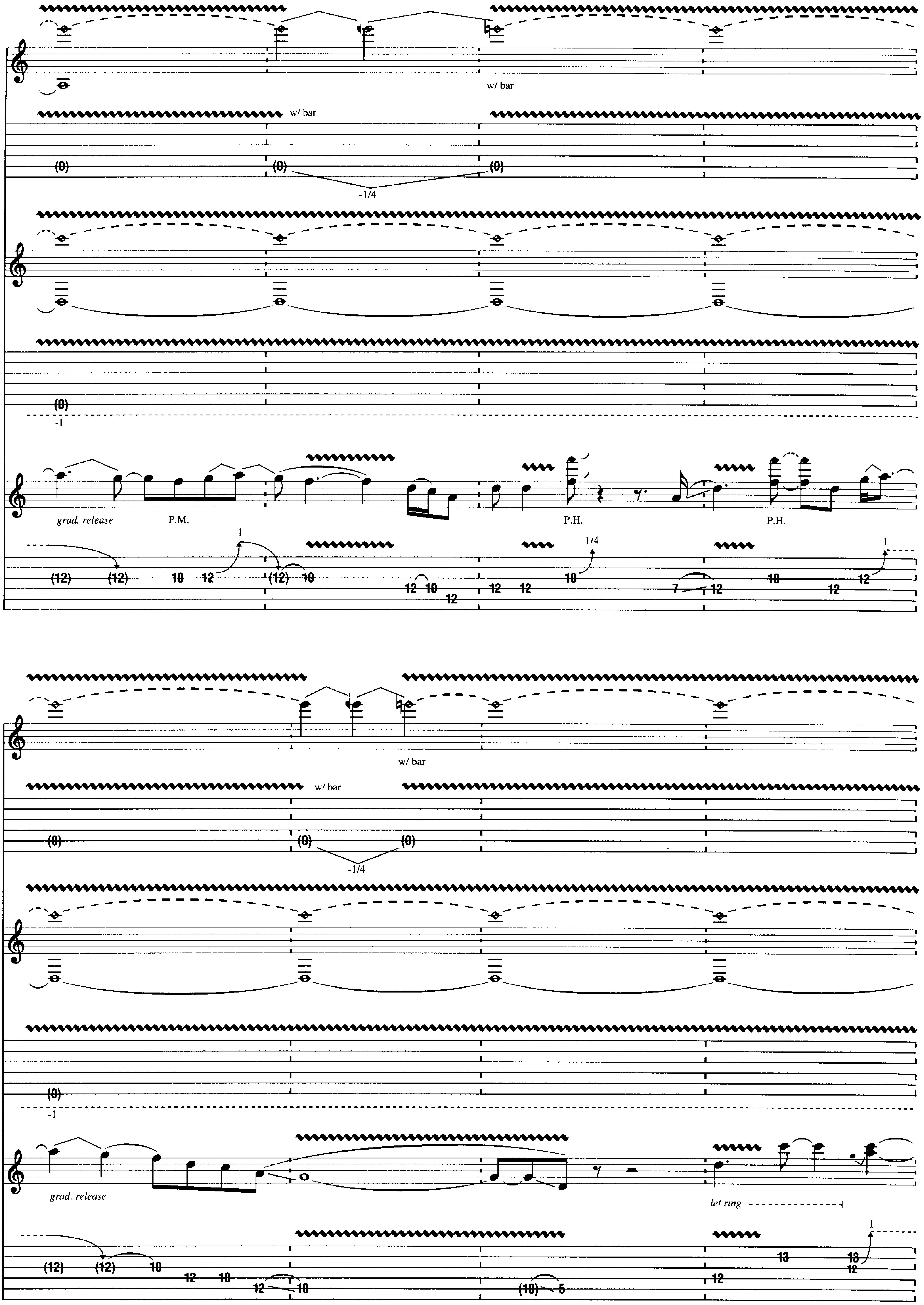
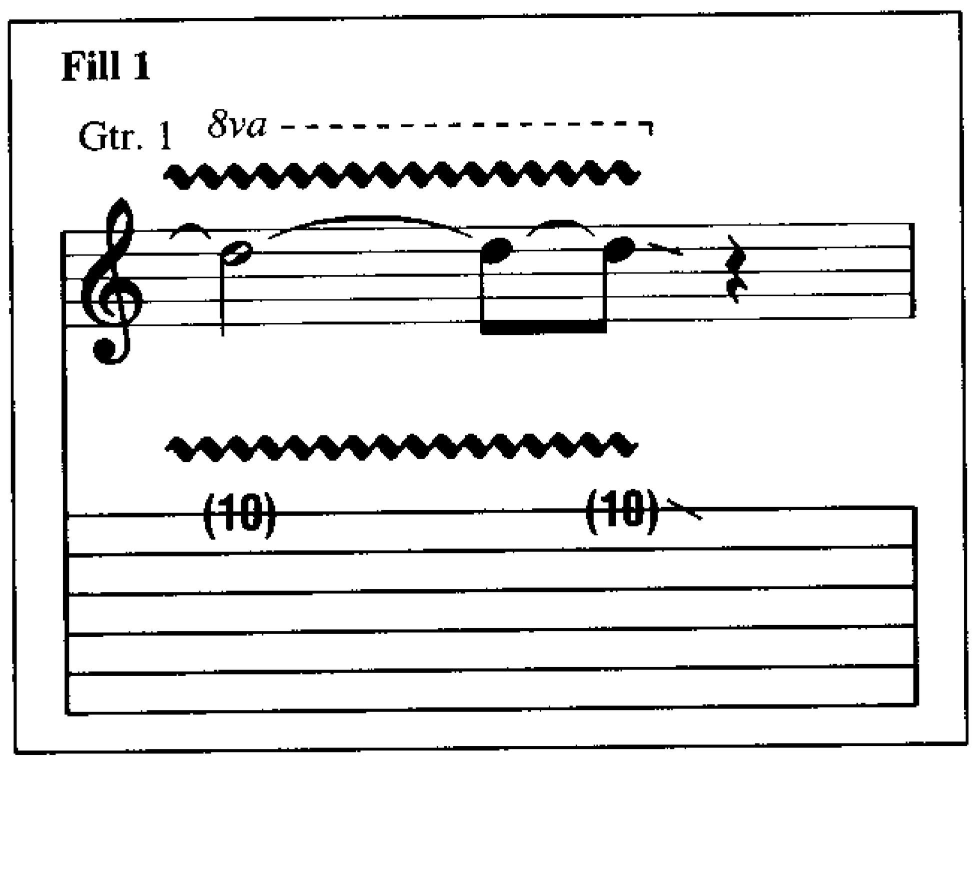

w/ bar
w/ bar
-1/4
-1
grad. release
P.M.
P.H.
P.H.
w/ bar
w/ bar
-1/4
-1
grad. release
let ring

Moderate Rock ♩ = 125
w/ bar
-1
-1 1/2
grad. release
grad. bend
1
1
*
f
delay off
P.S.
*Gtr. 3 doubled throughout.
Gtr. 1 tacet
D5
C5
G5
-1
slack
-1 1/2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
P.M.
P.M.
P.M.
P.M.

Gtr. 3: w/ Rhy. Fig. 1 (3 times)
Ah, yeah!
D5 C5 G5 D5 C5 G5
8va
Gtr. 2
*
fdbk.
w/ bar
f
w/ bar
7 (7) (7) (7) (7)
-1
*Vol. swell.
Verse
Gtr. 2 tacet
D5 C5 G5 D5
1. I'm knock - in' at your door
8va
Gtr. 3
Rhy. Fig. 2
w/ bar
P.M.
-1 -1 1/2 -1 -1 1/2 -1 -1 1/2
slack
but there's no an - swer.
C5 G5
I
End Rhy. Fig. 2
P.M.
Gtr. 3: w/ Rhy. Fig. 2 (3 times)
D5 C5 G5
hear the moans and groans of your nas - ty laugh - ter.
I'm
D5 C5 G5
kick - in' in the door as the breath - in' gets fas - ter.
Your
D5 C5 G5
trail of clues is lead - in' to di - sas - ter.

Pre-Chorus
2nd time, Gtr. 1: w/ Fill 1
G5 D5 G5 D5
1. Once I looked in - to your eyes. I thought that they were true.
2. Once you looked in - to my eyes and told me you were mine.
Gtr. 2
P.M.
Gtr. 3 Rhy. Fig. 3
P.M.
C5 A5
In - no - cence can turn to lies and now the fin - ger points at you, ba - by.
Now I see your cheap dis - guise and you're run - nin' out of time now ba - by.
End Rhy. Fig. 3
let ring
P.M.


Fill 1
Gtr. 1 8va

Chorus
Gtr. 3: w/ Rhy. Fig. 1 (4 times)
D5 C5 G5 D5 C5 G5
Shame, shame, shame, you should-'ve known bet-ter than to cheat on me.
Gtr. 2
P.M.
grad. release
P.M.
D5 C5 G5 D5 C5 D5
Shame, shame, shame, now it don't mat-ter, so let me be. You've got your
let ring
hold bend
1/2
To Coda
F5/C G5/D F5 G5
Gtr. 3
own self to blame now it's time to feel the pain of your twist-ed lit-tle game, it's such a cry-in' shame, shame,
Gtr. 2 Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtr. 1

Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
D5
C5
G5
D5
shame.
Shame, shame, shame.
Gtr. 1
Verse
Gtr. 3: w/ Rhy. Fig. 2 (4 times)
C5
G5
D5
2. Did you do your po - ses in the mir -
- ror?
C5
G5
D5
And did you tell him ba -
P.H.
P.H.
P.H.
pitch: B
B
B
- by ba - by please?
C5
G5
D5
Did you twist his tongue
grad. release
fdbk.

C5
G5
and bend his ear?
D.S. al Coda
D5
C5
G5
Did you have him beg - gin', beg-gin' on his knees?
8va
Coda
Interlude
G5
D5/A
Gtr. 3
such a cry - in' shame, shame, shame.
Shame, shame, shame.
Oh,
Gtr. 2
let ring
*w/ echo repeats, next 5 meas.

Gtr. 3
Gtr. 2 tacet
(cont. in notation)
yeah.
There's no an -
Gtr. 1
pp
mp
mf
*w/ vol. knob, next 4 meas.
Gtr. 2
15ma
loco
let ring
P.H.
1/2
P.S.
Guitar Solo
D5
F5
G5
- swer.
f
Riff A
End Riff A
P.M.
Gtr. 3: w/ Riff A (7 times)
let ring
1/4

D5
F5 G5 D5
let ring
P.M.
F5 G5 D5
F5 G5
D5
F5 G5
8va
Pre-Chorus
Gtr. 3: w/ Rhy. Fig. 3
D5
F5 G5 G5 D5
Once you looked_ in - to ___ my eyes ___ and
Gtr. 1
Gtr. 2
mf
P.M.

G5
D5
C5
told _ me you _ were _ mine. _
Now I see _ your cheap _ dis - guise _ and
Gtr. 1 loco
mf
Gtr. 4 mf
(dist.)
divisi
1/2
1/2
1
Gtrs. 2 & 4 tacet
A5
N.C.
Gtr.
now _ the fin - ger points at you ba - by, _ now you've done _ your worst
Gtr. 1
Gtr. 3

Chorus
Gtr. 1 tacet
Gtr. 3: w/ Rhy. Fig. 1 (8 times)
D5 C5 G5
with him ba - by. Shame, shame, shame, you should-'ve known
Gtr. 2
D5 C5 G5 D5 C5 G5
bet - ter than to cheat on me. Shame, shame, shame, now it don't
P.M.
grad. bend
D5 C5 G5 D5 C5 G5
mat - ter, so let me be. Shame, shame, shame, you should-'ve known

D5 C5 G5 D5
bet - ter, well, than to cheat on me. Shame, shame, shame,
C5 G5 D5 C5 G5
but now it don't mat - ter, so let me be. You've got your
Gtr. 2: w/ Rhy. Fig. 4
F5 G5 F5 G5
Gtr. 3
own self to blame, now it's time to feel the pain of your twist - ed lit - tle game, now it's
Gtr. 1
Gtrs. 2 & 3
D5
such a cry - in' shame, shame, shame, shame, shame.

Slip of the Lip

Words and Music by Juan Carlos Croucier, Warren DeMartini and Stephen E. Pearcy

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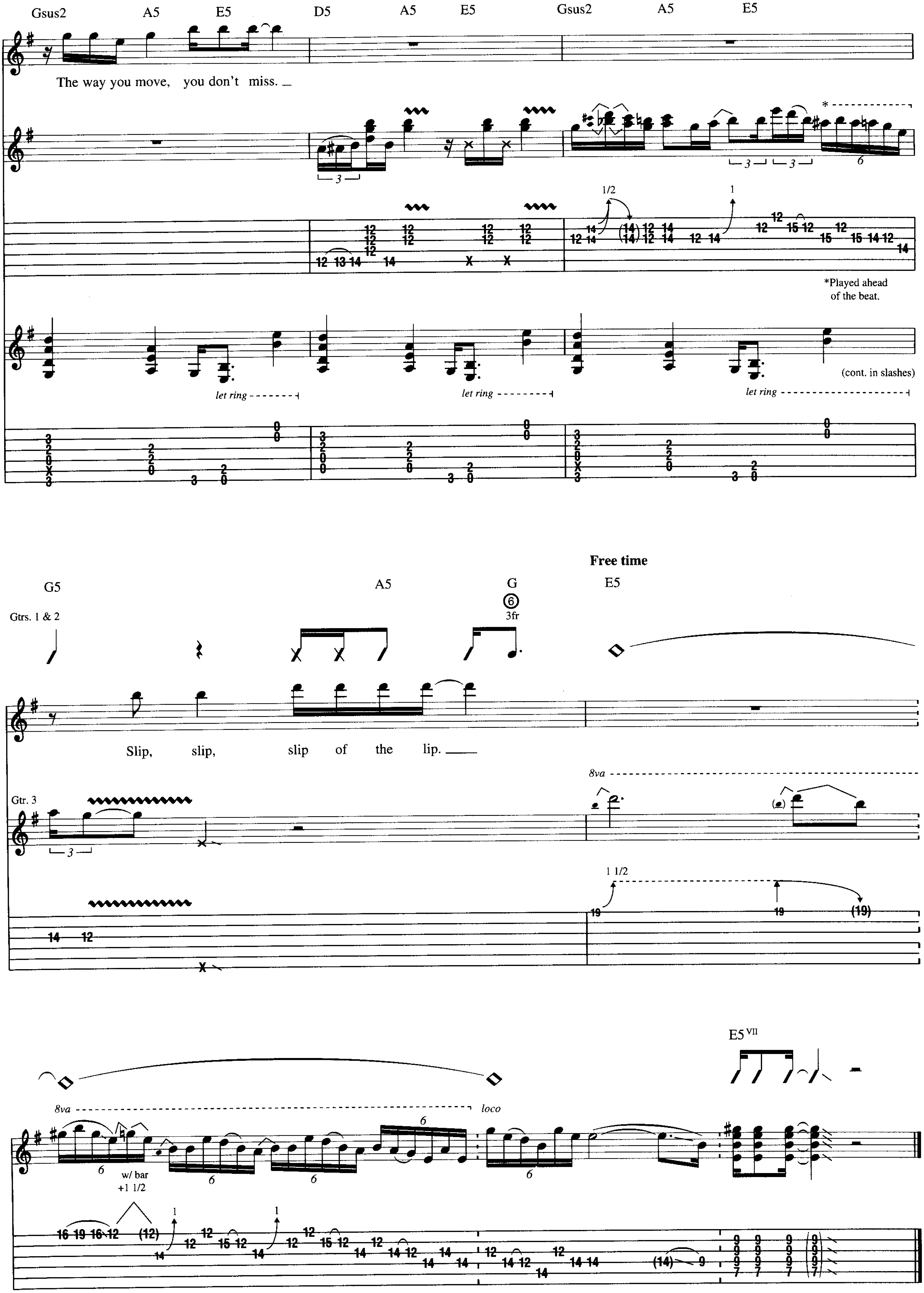
Pre-Chorus
Gsus2 A5 E5 D5 E5 C5
You're get-ting old - er, a lit-tle bold - er, you're in the lost and found. _ All the way, you say you'll take _ me.
Gtrs. 1 & 2
P.M.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas.)
D5 D5 A5 E5 Gsus2 A5 E5
An-y day you'll nev - er break _ me. Slip, slip, slip of the lip. _ I like the way you move your hips. _
To Coda Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
D5 A5 E5 Gsus2 A5 E5 G5 A5
Loose lips sink ships. The way you move, you don't miss. _ 2. I should-'ve told you, I'll get to know you.
E5 D5 E5 Gsus2 A5 E5 D5 E5
We're go - in' all the way. _ Move o - ver, I'm gon-na hold you to ev-'ry-thing you say. _
G5 A5 E5 D5 E5 Gsus2 A5
And now I've showed you ba - by, ev - 'ry-thing's O. K. ___ When I hold ya, and when I show ya,
D.S. al Coda
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 4 meas.)
E5 D5 E5 N.C. D5 A5 E5
you're gon - na want to stay. _ Slip, slip, _ slip of the lip. ___
Gsus2 A5 E5 D5 A5 E5 Gsus2 A5 E5
I like the way you move your hips. _ Loose lips sink ships. The way you move, you don't miss. _

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
G5 A5 E5 D5 E5 Gsus2 A5
Slip.
Gtr. 3 (dist.)
w/ bar
E5 D5 E5 G5 A5 E5 D5 E5
8va
loco
fdbk.
w/ bar
Gsus2 A5 E5 D5 E5
Pre-Chorus
C5
Gtr. 3 tacet
D5
All the way you'll say you'll take ___ me. An - y day, well,
Gtr. 3
Gtrs. 1 & 2
Rhy. Fig. 3
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 3
C5
noth - in' to say.
You're so bad, you're rep - u - ta - tion.
End Rhy. Fig. 3
P.M.
Outro-Chorus / Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
D5 A5 E5
Ya know it's all the same it's just a game.
Slip, slip, slip of the lip.
Gsus2 A5 E5
I like the way you move your hips.
Gtr. 3
Loose lips sink ships, the way you move, you don't miss.
w/ bar
1/2

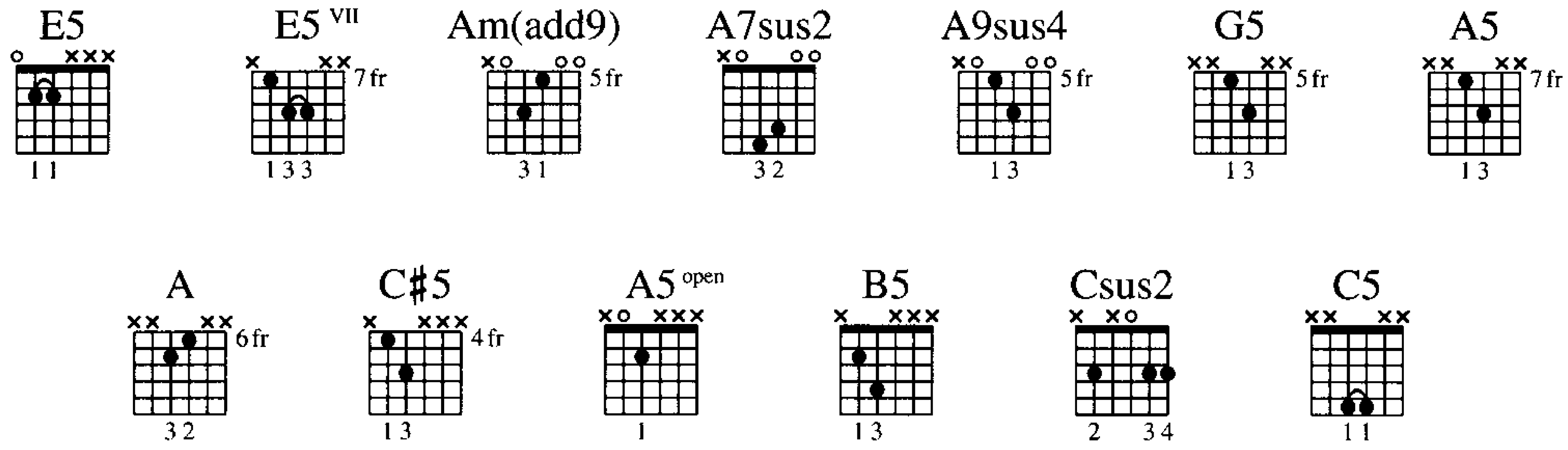
Gsus2 A5 E5 D5 A5 E5 Gsus2 A5 E5
Slip, slip, slip of the lip. _ I like the way you move your hips. _
Gtr. 3
8va
1/2
Gtr. 1
let ring
let ring
D5 A5 E5 Gsus2 A5 E5 D5 A5 E5
Loose lips sink ships.
8va
loco
1/2
1/2
1/2
8va
*steady gliss.
loco
let ring
P.M.
*Execute like a pick scrape, but press edge of pick against fretboard.


Gsus2 A5 E5 D5 A5 E5 Gsus2 A5 E5
The way you move, you don't miss. _
*Played ahead of the beat.
let ring
(cont. in slashes)
Free time
G5 A5 G E5
3fr
Gtrs. 1 & 2
Slip, slip, slip of the lip. ____
Gtr. 3
8va
w/ bar +1 1/2
loco
E5 VII

Wanted Man

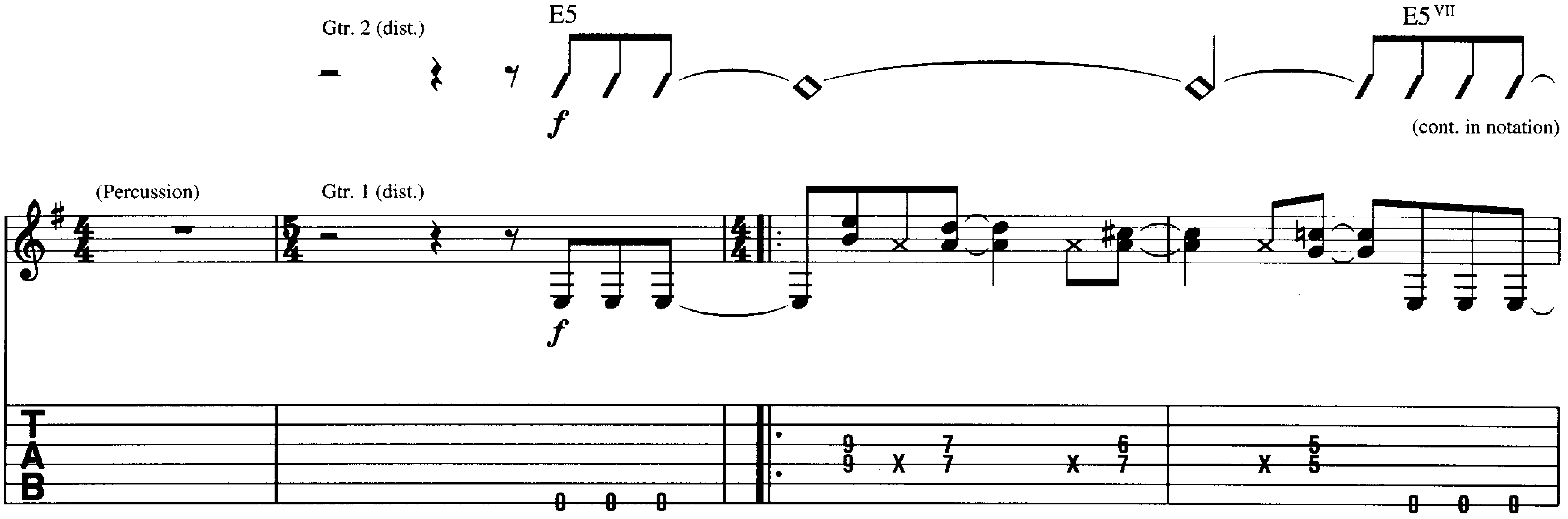
Words and Music by Robbin Lantz Crosby, Stephen E. Pearcy and Joe Cristofanelli

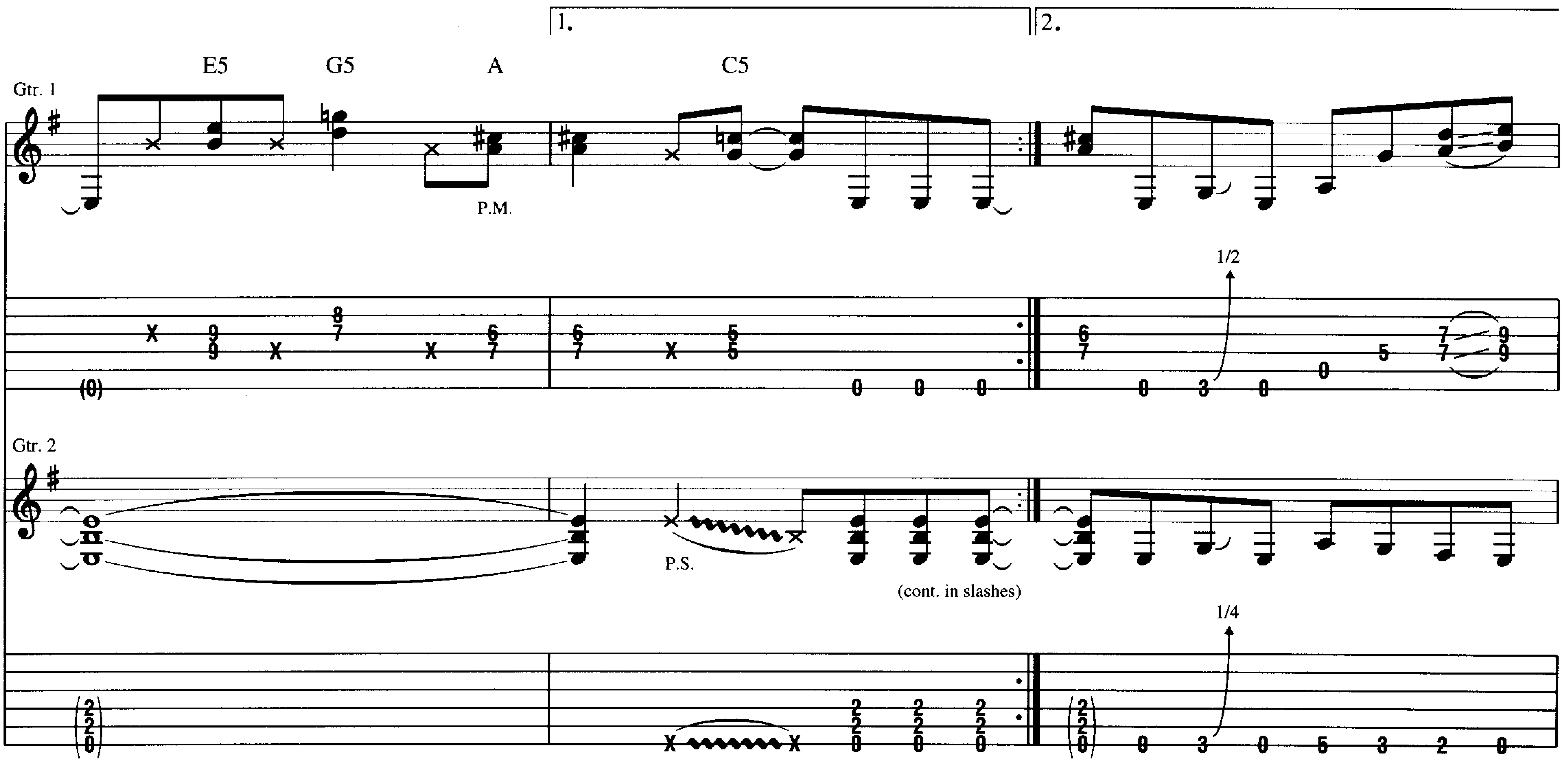
Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb



Intro

Moderate Rock ♩ = 114





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E5 D5 A C5 E5 G5 A C5 E5
*Gtrs. 1 & 2
Rhy. Fig. 1
P.M.
let ring
*Composite arrangement.
E D A C5 E G5 A C5
End Rhy. Fig. 1
let ring
P.M.
(Gtr. 2, cont. in slashes)
Verse
Am(add9) A7sus2 A9sus4 A G5
Gtr. 2
mf w/ clean tone
open
w/ dist.
1. Well low dealer, with snake eyes, you cross me you
2. Well gunfighter, you think twice. Are you fast? You
Rhy. Fig. 2
Gtr. 1
A.H.
let ring
w/ clean tone
w/ dist.
Gtr. 1: w/ Rhy. Fig. 2
A G5 A G5 A5 Am(add9) A7sus2 A9sus4
open
P.M.
(cont. in notation)
realize your, your hot leather, your cold steel.
heed my advice. I drink whiskey you say good-night.
End Rhy. Fig. 2
Gtr. 2
mf
w/ clean tone
let ring

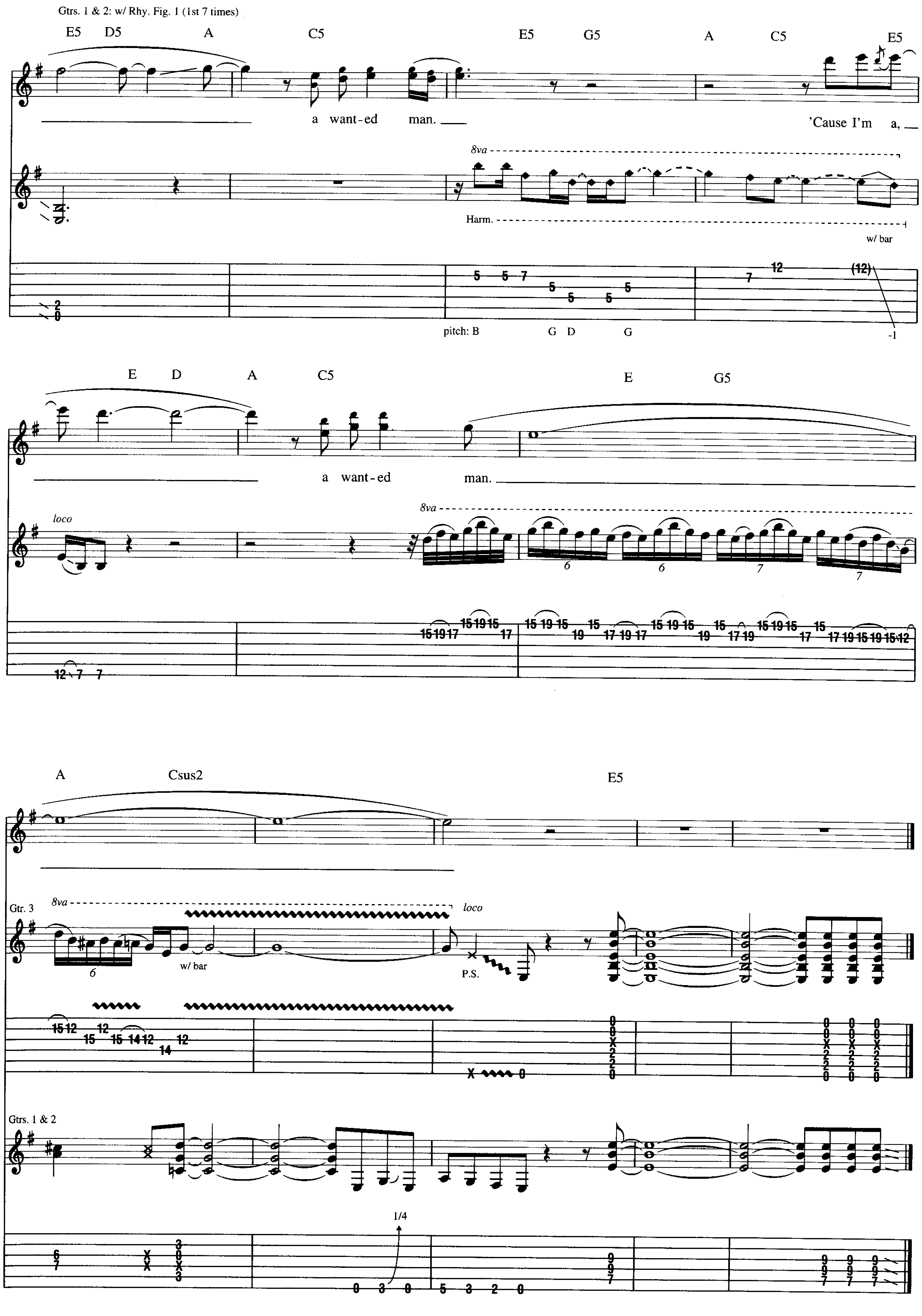
G5
A5
You make a move, I'll make you feel like a
I'll put an end to this here fight. You're a
hu - man tar - get
Gtrs. 1 & 2
let ring
f
w/ dist.
P.M.
G/A
G5/B
A5
in my eyes. I've got you well in my sights.
P.M.
To Coda
Am(add9)
A7sus2
G/B
And by the rope you will hang. It's your neck from
Gtr. 2
mf
w/ clean tone
let ring
f
w/ dist.
P.M.
Gtr. 1
A.H.
T T

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5 E5 D5 A C5
this rat gang.
'Cause I'm a want - ed man.
Gtrs. 1 & 2
P.M.
P.M.
D.S. al Coda
E5 G5 A C5 E5 E D A C5 E G5 A C5
'Cause I'm a,
a want-ed man.
Coda
Bridge
A5 F#5 E5 B D5 F#5 A5 B
Gtr. 3 tacet
this rat gang.
It's real-ly what you wan-na be.
Gtr. 3 (dist.)
f
Harm.
Harm.
w/ bar
pitch: G
Gtrs. 1 & 2
P.M.
P.M.

D5
E5
D5
A
C5
A want - ed man.
(A want - ed man.
A want - ed man.
Gtrs. 1 & 2
E5
G5
A
C5
E
6
12fr
C#5
A5 open
Guitar Solo
Gtrs. 1 & 2
P.M.
A want - ed man.)
Gtr. 3
15ma
loco
P.H.
grad. bend
w/ bar
(cont. in slashes)
P.M.
1
1/2
B5
A5
B5
P.M.
P.M.
-1/2
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
P.M.

C#5
A5 open
*B5
P.M.
w/ bar
*Bass plays F#.
8va
B5 N.C.
Gtr. 3
loco
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 5 meas.)
E5 D5 A C5
Gtr. 4 (dist.)
Gtrs. 1 & 2
divisi
Gtr. 3 tacet
E5 G5 A C5 E5 E D
Gtr. 4

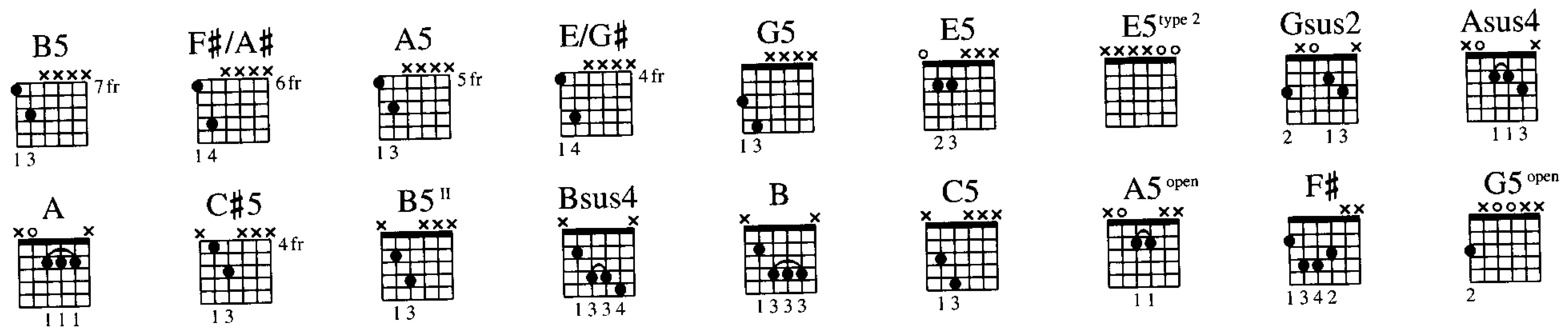
A C5 E5 G5 A
'Cause I'm a,
Gtr. 4
8va
loco
Gtrs. 1 & 2
Rhy. Fill 1
End Rhy. Fill 1
P.M.
1/4
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)
Gtr. 4 tacet
E5 D5 A C5 E5 G5 A C5 E5
a want-ed man.
'Cause I'm a,
Gtr. 3
w/ bar
Harm.
grad. bend
Gtrs. 1 & 2: w/ Rhy. Fill 1
E D A C5 E5 G5 A
a want-ed man.
Yes I am.
'Cause I'm a,



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 times)
E5 D5 A C5 E5 G5 A C5 E5
a want-ed man.
'Cause I'm a,
8va
Harm.
w/ bar
pitch: B G D G
E D A C5 E G5
a want-ed man.
loco
8va
A Csus2 E5
Gtr. 3
8va
loco
w/ bar
P.S.
Gtrs. 1 & 2
1/4

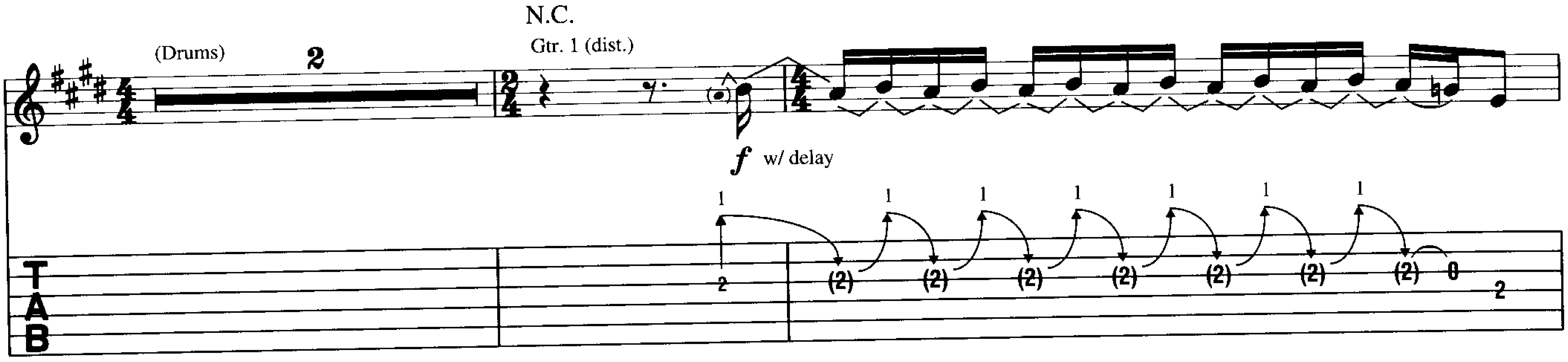
Way Cool Jr.

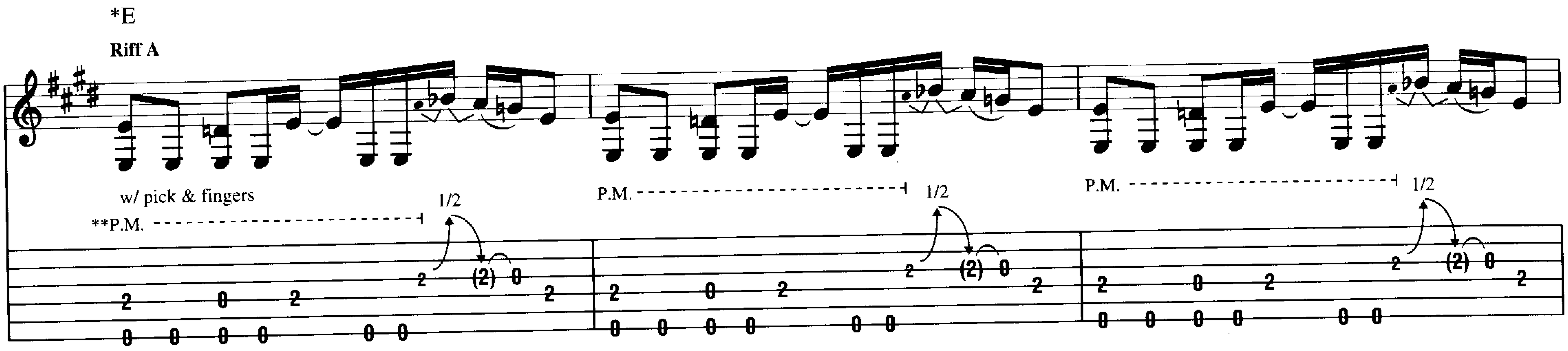
Words and Music by Stephen E. Pearcy, Warren DeMartini and Beau Hill



Intro

Moderately slow Shuffle ♩ = 90





*Chord symbols reflect overall harmony.

**Palm mute on 6th string.

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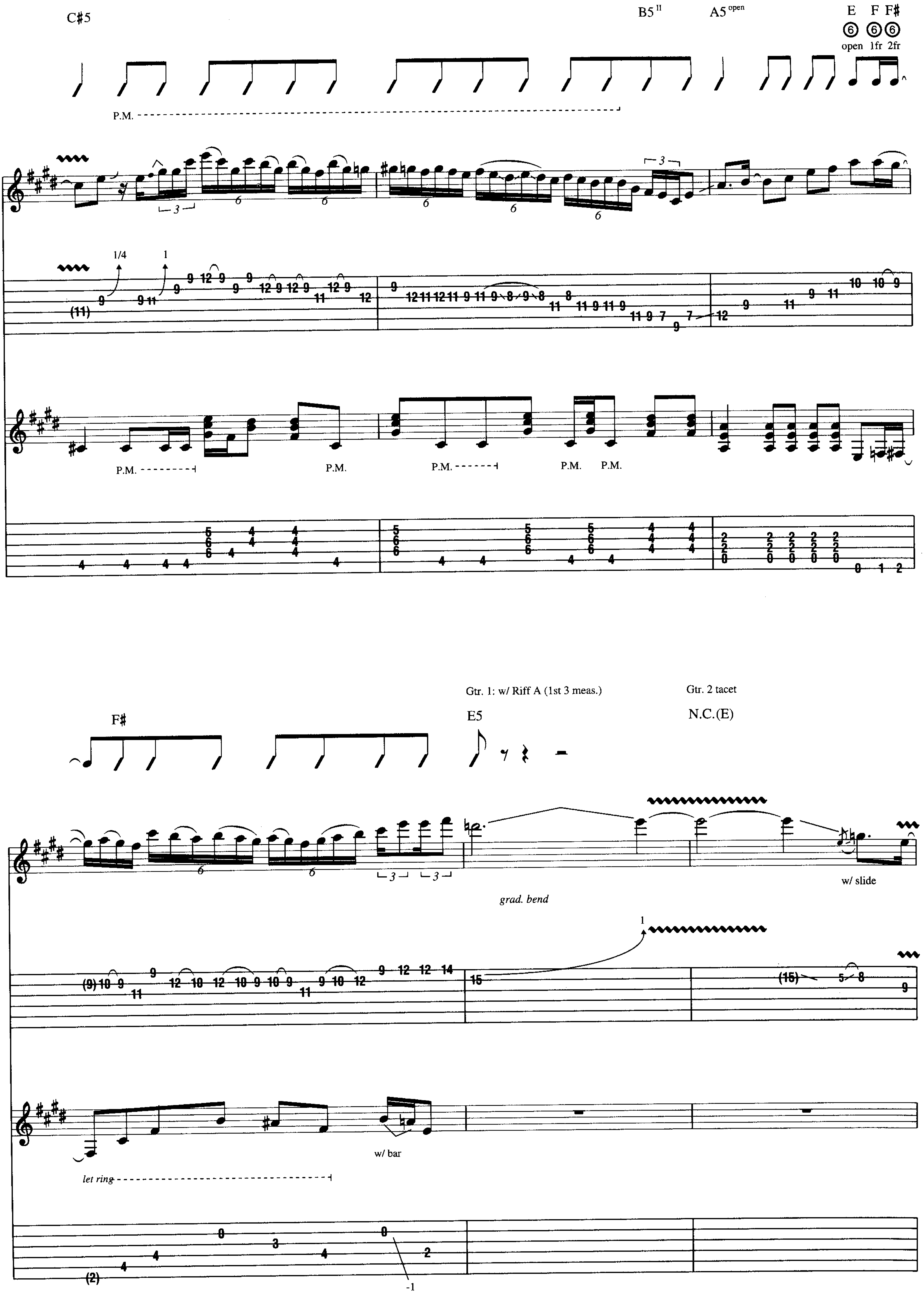
Verse
Gtr. 1: w/ Riff A
E
1. New kid in town; he's got fan-cy clothes. A cheap-er car, ba-by;
Gtr. 2
Rhy. Fig. 1
P.M.
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)
you can tell he knows. He said, "Where is all the ac-tion in this town?"
End Rhy. Fig. 1
Gtr. 1
w/ pick & fingers
let ring
Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
Starts work-in' on the wom-en. Comes on real slick. Heard e-nough a-bout sin girl,
Riff B
P.M. P.H.
P.H.
1/2
pitch: G♯
G♯
gon-na make it stick. Hey. What makes him so spe-cial an-y-how? She said, "He's
End Riff B
w/ pick & fingers
let ring
1/2

Pre-Chorus
B5 F♯/A♯ A5 E/G♯
Rhy. Fig. 2
Gtr. 2
P.M.
so good look-in', that's a fact." Steel gui-tar was strung a-cross his back. The
Rhy. Fig. 2A
Gtr. 1
G5 A5 E5 E5 type 2 B
19fr
End Rhy. Fig. 2
girls al-ways know he's Way Cool Jun - ior. Check him out on his good side.
Gtr. 3 (dist.)
f
w/ slide
End Rhy. Fig. 2A
1/2
Verse
Gtr. 1: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 3 tacet
E
2. Heard he came from Mem - phis, some-where down south.
Start-ed hang-in' with the blues crowd. That's how he got that cra - zy sound.

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 2A (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)
Bm
F#/A#
What is all this talk - in' go - in' 'round? _
She said, "He's so good look-in'
turns me on. ___
and that's a fact." _
Gtr. 1
w/ pick & fingers
let ring
Gtr. 3
w/ slide
A6
E/G#
G
A5
Out all night, _ and keeps me up till dawn." _
Steel gui - tar ____ scratched on her back. _
The girls al - ways know he's
Ev-'ry-bod - y knows it's
Way Cool Jun -
Gtr. 3
1st time, Gtr. 2: w/ Rhy. Fig. 2
2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)
E5
Bm
F#/A#
- ior.
You know you can't have a fi - re with - out the flame. _ You
Gtr. 3
8va
Gtr. 2
Rhy. Fill 1
End Rhy. Fill 1

A6 E/G# G Asus4 A
can't keep a for-tune with-out the fame. That's how he makes it when he's on his own.
Gtr. 3
8va loco
Chorus
2nd time, Gtr. 2: w/ Rhy. Fill 1
E5 Gsus2 A Asus4 A G E E5
Rhy. Fig. 3
open 3fr open
*Gtrs. 1 & 2
Way Cool Jun - ior.
He's
Ah,
Riff C
*Composite arrangement.
Gtr. 2: w/ Rhy. Fig. 3 (1st 3 meas.)
1st time, Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
2nd time, Gtr. 1: w/ Rhy. Fig. 3 (1st meas.)
Gtr. 3: w/ Riff C (1st 3 meas.)
G Gsus2 A Asus4 A G E E5 Gsus2 Asus4 A
3fr open 3fr open
End Rhy. Fig. 3
gon-na live up or nev-er live it down.
he's com - in' 'round now and then.
Way Cool Jun -
End Riff C
let ring

2nd time, Gtr. 1: w/ Fill 1
2nd time, Gtr. 1: w/ Rhy. Fig. 3 (3rd meas.)
To Coda
E5
Gsus2
Asus4
A
- ior.
He's the hot - test thing to ev - er hit this town.
He's gon - na live it up or nev - er live it down.
Guitar Solo
C#5
B5
Gtr. 2
P.M.
Go babe, go!
Gtr. 3
8va
loco
w/ bar
w/o slide
Gtr. 1
P.M.
E5
E5 type 2
Bsus4
B
B5
C5
Fill 1
Gtr. 1


C♯5
B5
A5 open
E F F♯
open 1fr 2fr
P.M.
grad. bend
w/ slide
let ring
w/ bar
F♯
Gtr. 1: w/ Riff A (1st 3 meas.)
E5
Gtr. 2 tacet
N.C.(E)

D.S. al Coda
Coda
Gtr. 2: w/ Rhy. Fig. 3 (last meas.)
Gtr. 3: w/ Riff C (last meas.)
E5
She said, "He's
Gtr. 1
w/ pick & fingers
w/ bar
let ring
Gtr. 3: w/ Riff C
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)
G5open Gsus2
A Asus4 A
E
G#
A
A#
Gsus2
Asus4
A
open
4fr
5fr
6fr
Gtr. 2
Way
Cool
Jun
-
ior.
Gtr. 4 (dist.)
Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 3 meas.)
Gtr. 3: w/ Riff C (1st 3 meas.)
E5
Gsus2
Asus4
A
Gtr. 4
8va
loco
Way
Cool
Jun -
- ior.
*w/ echo repeats, next 2 meas.
Gtrs. 1 & 2
P.S.
(cont. in notation)
steady gliss.
Gtr. 3
w/ slide

Outro

Gtrs. 3 & 4 tacet
Gtr. 1
E
w/ pick & fingers
w/ slight dist.
P.M.
1/2
Gtr. 2
Riff D
End Riff D
w/ slight dist.
Gtr. 2: w/ Riff D (till fade)
Begin fade
Fade out

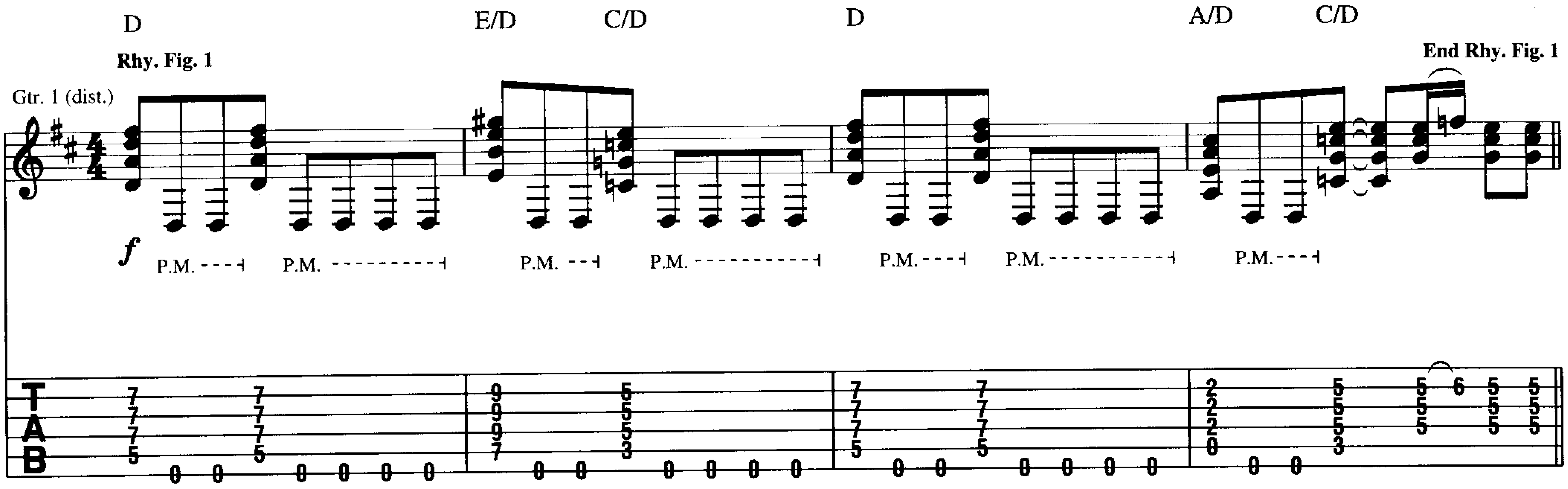
You're in Love

Words and Music by Stephen E. Pearcy and Juan Carlos Croucier

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderately fast Rock ♩ = 146



Verse

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A/D C/D B♭ B♭sus2 C
You're struck by light - nin'. You're in
End Rhy. Fig. 2
P.M.
Gtr. 1: w/ Rhy. Fig. 1
D E/D C/D D A/D C/D
love.
Riff A
Gtr. 3 (dist.)
End Riff A
P.H.
Rhy. Fig. 3
Gtr. 2
End Rhy. Fig. 3
P.M.

Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 3 (2 times)
2nd time, Bkgd. Voc.: w/ Voc. Fill 1
Gtr. 3 tacet
D E/D C/D D A/D C/D
2. You take the eve - nin' one on one.
3. You make your liv - in', lov - in' hot.
You're on - ly liv - in' to have fun.
You spin me like a top.
Gtr. 3
w/ bar
(10)
-2 1/2
D E/D C/D D A/D C/D
You want to use me, take me home to - night.
You take the eve - nin' one on one.
I'll make you wish that you were mine.
You're on - ly liv - in' to have fun.
B♭ B♭sus2 C D E/D C/D
You're struck by light - nin'. You're in love.
Gtr. 1
Rhy. Fig. 4
P.M.
Gtr. 2
Rhy. Fig. 4A
P.M.
Voc. Fill 1
love.)

B♭
C
D
E/D
C/D
G5
It's not worth fight-ing, you're in love.
Well, turn
End Rhy. Fig. 4
P.M.
End Rhy. Fig. 4A
Chorus
G5 A5 G5 A5 G5 A5 G5 A5 C5 C♯5
a-round re-mem - ber me. I'm the one who's out and aims to please.
Rhy. Fig. 5
Gtrs. 1 & 2
End Rhy. Fig. 5
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 3
1st time, Gtr. 3: w/ Riff A
1.
2.
D
E/D C/D
D
A/D C/D
A/D C/D
(You're in love.
You're in
Yeah, yeah, yeah!
You're in

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 3 (2 times)
D
E/D
C/D
D
A/D
C/D
love.)
8va
loco
Gtr. 3
P.M.
w/ bar
hold bend
w/ bar
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
B♭
B♭sus2
C
D
E/D
C/D
B♭
C
D
E/D
C/D
G5
Well, turn _
8va

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)
Gtr. 3 tacet
G5 A5 G5 A5 G5 A5 G5 A5 G5
a - round. Re-mem - ber me. Well, turn
(Turn a - round. Re-mem - ber me.
A5 G5 A5 G5 A5 B5 C5 A5 C5 C#5
a - round. I'm the one who's out and aims to please.
Turn a - round.)
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 3 (2 times)
D E/D C/D D A/D C/D
(You're in love. You're in
D E/D C/D D A/D C/D
Voc. Fig. 1
End Voc. Fig. 1
love. You're in love. You're in
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 3 (till fade)
D E/D C/D D
Gtr. 3
A/D C/D D E/D C/D

D A/D C/D D E/D C/D
You take the mid - night sub - way train. _
hold bend
w/ bar
D A/D C/D D E/D C/D
You're call-in' all the shots. _ You take the eve - ning one on one. ___
D A/D C/D D E/D C/D
You're on - ly liv - ing to _____ have fun. _ It's not worth fight-ing.
8va
Begin fade
Fade out
D A/D C/D D E/D C/D
8va

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